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ABSTRACT

Written by filmmakers with five years experience as part of a cooperative for the distribution of feminist films, this handbook is designed primarily to instruct filmmakers on how to distribute their films and to assess whether self-distribution is advisable. Mainly non-theatrical use of 16mm films is discussed, with emphasis on educational institutions and libraries where students are the main audience and films are used as learning tools. Also covered are promotional and advertising routes, ways of handling costs and bookings, office set-up and procedures, and European marketing possibilities. An extensive appendix provides sample ordering instructions, a schedule of film festivals and conferences, and business forms and sample form letters. (MER)

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DOING IT YOURSELF

A Handbook on Independent Film Distribution

Written by **Julia Reichert**, member New Day Films

Coordinated and Edited by Amalie R. Rothschild, member New Day Films and AIVF Board of Directors

Published by
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ht 1977 Association of Independent Video and Filmmakers, Inc. and New Day Films

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I am also grateful to Marc N. Weiss for sharing his experience with European festivals and distribution, and for his hand in writing the "European Possibilities" section. And thanks to Billie Sowers (in Dayton, Ohio) for her skill and caring in typing the manuscript.

And, Thanks of course, to everyone in New Day Films. Without each other there would be no experiences to write about.

Julia Reichert
Dayton, Ohio February, 1977

This handbook has been two years in the making. It is an outgrowth of our experience in New Day and our belief in the importance of sharing what we've learned with the entire independent community for our mutual benefit. It is only by working together that any group of people acquires power—the kind of power that can be used to improve our lives collectively. This kind of power is within our grasp through the sharing of information which can end our suspicious isolation from one another and create a community where one individual's success means the opening of doors that leads the way to many other individuals' success. It is this spirit that created the Association of Independent Video and Filmmakers and is behind our publishing this handbook, the first in what we hope will be a continuing series of self-help information for video and filmmakers.

Through the long process of getting this book ready for publication we have received much support and encouragement and I would like especially to thank Myrna Zimmerman for the typesetting and her good judgement and suggestions about layout, and the Board of Directors and staff of AIVF without whom there would not have been the impetus to make this handbook a reality.

Amalie R. Rothschild
New York City April, 1977

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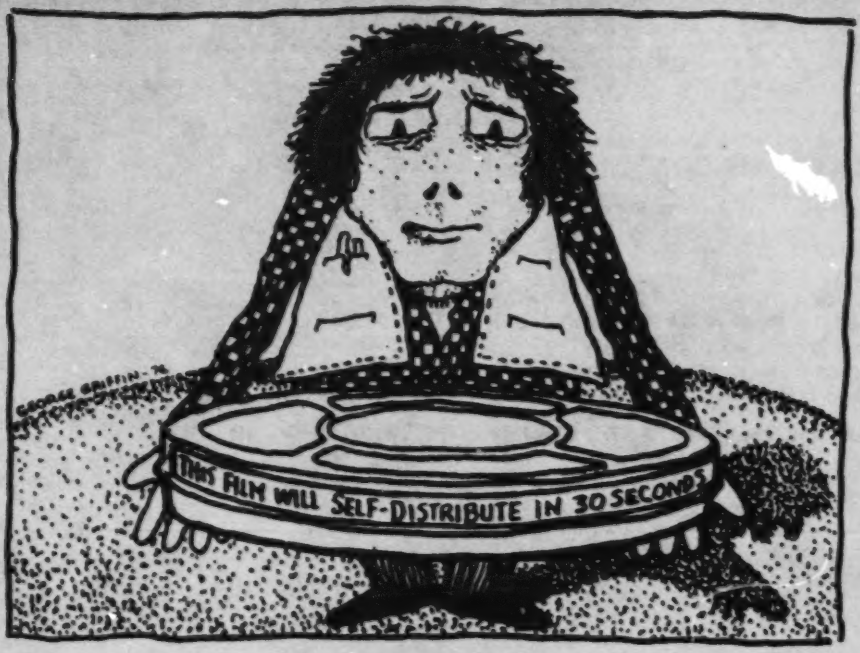


INTRODUCTION

This handbook is primarily for filmmakers, and was written by filmmakers. What you will learn from reading it is how to distribute your own films. Equally importantly you'll get an idea of how to decide whether self-distribution makes sense for you and your films.

We'll mainly be discussing the *non-theatrical* use of 16mm films. What does this mean? Any situation where films are shown to audiences other than in commercial cinemas is a "non-theatrical" use of film. And films are used in a wide variety of settings—in churches, youth clubs, unions, old age homes, women's groups, political meetings, mental health centers, corporation personnel units, even prisons and army bases. However, the primary setting is in educational institutions at all levels and in libraries where students are the main audience and where films are used as learning tools.

Generally for these purposes, people want movies of less than feature length (a "feature" being vaguely defined as over 70 minutes, more often about 90 minutes). And the films used this way are not just the usual "classroom films" focused on curriculum, mass produced, and generally didactic or boring. Today, more often than not, people want to see films that cross a broad spectrum of styles, subjects, approaches and uses. Users are more interested in films that are alive and engage the audience in energetic discussion. So there is much more real opportunity for independently made and distributed films that challenge the conventional notion of an "educational film" to do well in general non-theatrical distribution.

Feature length films that have been released theatrically are often used in classrooms, meetings, etc. The ideas discussed here apply to the non-theatrical 16mm use of features as well.

WHO ARE WE?

The ideas in this booklet come out of five years of experience as part of New Day Films, a co-operative for the distribution of feminist films. New Day is run by the filmmakers, most of whom are women. Here is some background on the co-op:

Four independent filmmakers came together in 1972 to form New Day. Each had different motivations. One found it impossible to get her films distributed because their feminist content did not seem "commercial" to distributors; another had been distributing her films on her own, but found it difficult to handle all the work of reaching a large audience alone; others could not accept the limitations of contracts offered by commercial distributors. All shared the sense that alternatives were badly needed, especially for filmmakers whose work attempts to question society as it is and who want to promote personal and societal change.

We decided early on that decisions would be made by the entire group, through discussion and consensus. Meetings are held twice a year, with lots of letters and phone calls in between. We share the costs of promotion (mailings, advertising) but not of film production or prints. We also share the work of distribution, dividing up the work at meetings. All money earned on a film goes directly to the filmmaker—no one takes a percentage. There are no legal ties between us. This very complex administrative, financial and personal relationship is based entirely on trust.

Originally New Day was three films. Growth has purposely been slow and gradual. Since accepting a new film means accepting a new person into our collective process, decisions are carefully made. In 1976 New Day had grown to fifteen films and eleven filmmakers. Our work reaches a large audience. Depending on the particular film, print rentals range from 10 to 75 times a month. Print sales range from 30 to over 300 per film. Some people have been able to support themselves through distribution; others have saved enough to make new films; others have made only very small profits.

There is more detail on the pros and cons of co-operative self-distribution in Section Seven c.

Section One—WHAT DO DISTRIBUTORS DO?

Film distribution means getting films out to audiences who will use them. There are many aspects of distribution. People who use films need to find out about new films, their merits and purposes. Sometimes audiences who do not customarily use films need to be approached and educated about film use. Sometimes a film presents a new issue or point of view, and users have to be persuaded about the importance of raising that issue. All this requires *promotion*, a major task of distributors.

The distributor needs to maintain a library of prints of each film in good condition. Each use of a film needs to be confirmed in writing. The print must be sent on time, billed, checked on return. Damage must be repaired. Late returns, lost prints, and late payments need follow-up. Costs of running the office, supplies, etc., need to be constantly evaluated. All this *administrative* work is up to the distributor.

The market is constantly changing. Needs of teachers change. New trends in education are born and others fade away. Organizations are formed, publications are launched. Public interest in particular issues rises and falls, or shifts to new segments of society. Governmental policies change, affecting masses of people in terms of budgets, social services, employment. The distributor must *keep up with the market*.

There is a good deal of money involved in all this. Prints, brochures, mailings, staff time are all paid for by the distributor. There is no guarantee that a particular film will pay its own way. Any *financial risk* is taken by the distributor.

From the filmmakers' point of view, the distributor takes almost all control of the film once it is finished. It is the distributor who decides how much time and money to invest in promotion and how much people will have to pay to use the film. Decisions about which audiences to develop will be made by them, as well as decisions on festivals to enter, television deals, etc. Standard contracts give no control of any of these areas to the person who made the film.

The distributor does all of the work involved in exchange for a high percentage of the profit the film generates. The distributors' "take" falls in the range of 75-85% of the gross income.

Section Two—WHAT IS SELF-DISTRIBUTION?

Filmmakers themselves can take back control of this process. They can do all the tasks involved in promoting and distributing their films. They can, in other words, design promotional materials, do mass mailings, keep an office, maintain prints, approach organizations, buy advertising, make decisions about rental fees, etc. They can perform some of these jobs themselves and contract out others—for example, the maintaining of prints, shipping and billing can be done by companies that specialize in this service; production of a brochure can be turned over to a skilled designer; secretarial help can be arranged. The important thing is that all *decisions* are made by the filmmaker, and, of course, any money earned goes directly to her or him.

a) What are the advantages?

The main reasons, to us, for doing our own distribution are both political and personal. We make films that raise social and political issues. Reaching people is very important to us. Finishing a film is only half the process, the other is to get that film to its audience.

The most basic reason to distribute your own film is to retain control of your work. The values, purposes and goals of commercial distributors may be quite different from yours! In the end, distributors' decisions are based on the profit

motive. There are important decisions you may feel you need to make for yourself. For example:

- COSTS OF RENTAL AND SALE. Whole audiences can be essentially eliminated if costs are too high. Often a sliding scale, with rental fees reflecting various groups' abilities to pay, is a good idea. You may want to make prints available for free at times, or charge more to industry than to schools. In New Day, for example, we offer discounts to movement groups, and our films are free to prisoners. Some filmmakers have discounts for high school use, since they feel it is important that this age group be able to see feminist films.

- AUDIENCE. Commercial distributors will not try to reach an audience they feel will not produce good profits. They tend to be reluctant to experiment. You can decide to spend energy reaching whatever audience you want.

- PROMOTION. Your film may end up on page 243, lower right corner of a distributor's catalog. It may be similarly "buried" by lack of special promotion. The promotion materials created may in no way reflect the concepts you were trying to put across in making the film. If you do it yourself, you can decide how much to spend on promotion, where to advertise, how the copy on brochures reads. And, since you are intimately concerned about the film's potential, it's likely you'll come up with better ideas than a distributor handling hundreds or thousands of films.

- FINANCES. All proceeds from rentals, sales, TV, come to you. We feel that in general, filmmakers can earn more money through self-distribution than through taking their percentage from a distributor. This is certainly not always true, and the main reason for doing the work of distribution should not be to earn more money. There are much easier ways to do that!

- POLITICS. For people who make films that could be called political, radical, controversial, or subversive, there are hardly any choices but self-distribution. Very few distributors will touch such films, and fewer will defend them if attacked. Most political filmmakers see their work as tools for organizing, and thus may want their films highly publicized to organizers, and cheaply available to movement groups. Here again, this is not compatible with the goals of most commercial distributors.

- RISKS. Distributors tend to go for sure things. They'll shy away from unusual films that don't fit into classroom categories. They often lag behind social movements and trends. For example, feminist films were of no interest to distributors until long after the women's movement had become firmly established. The great potential of feminist films to *build* the women's movement would have been lost if women had not taken things into their own hands and created their own avenues and sources of distribution. As an individual or in co-operation with others, you can decide to take the risk of launching and promoting your film. Many films in this way have *found* an audience or helped *create* one.

- Finally, there is a great deal to be learned from doing this work. We feel it is invaluable for filmmakers to be in touch with their audience and to know how their work is being understood and used. We take great pleasure in getting direct response from people. The feedback we receive helps us grow and develop as filmmakers.

b) What are the disadvantages?

The disadvantages break down into three simple categories—work, time and money. Self-distribution involves a great deal of work, time and a fair amount of money. Much of the work involved is office work—writing letters, making phone calls, keeping track of money, reading, keeping organized, doing follow-up, making contacts. Some of the work is very creative, challenging and exciting; much isn't. Since the more work you do, the more results you see, in a sense the work is endless. Many people just don't have the desire or disposition to do it.

Doing distribution becomes a day-to-day reality of life. Setting up an office that is dependable requires a certain amount of stability and permanency. It becomes more difficult to go away for several months, or to move. Although all of us in New Day have continued to make films, we'd all have to admit that our distribution work slows down our film production to a degree.

It costs a fair amount to launch a film, and you risk this money yourself. Even with a highly successful film, it takes at least a year to break even and begin to show a profit. Some films never show substantial profit. To get a realistic idea of costs, see Section Four.

c) How to decide if self-distribution is a good idea for you.

Not every filmmaker will be able or willing to make room in her or his life for distribution work. Not every film will be a success, no matter how much time and money is spent. Self-distribution is a choice open to anyone—but not a choice to be made lightly. Ask yourself: How much am I willing to put energy into getting my film to audiences? Do I have access to enough money to get started? Am I willing to gamble the money and time involved? Am I in a position to re-orient my time somewhat? Do I have an inclination to keep an office, do correspondence, etc.? Are there other filmmakers around who might want to join together to do this? Is mine the kind of film a distributor might do better with? (For example, films that are very curriculum-related to a particular subject, or have a rather limited audience in general, may do better with a distributor who has a good track record in that field.)

These questions can only be answered by you. But there are ways to find out how much potential your film may have. We *strongly urge* people to carefully test out their films, as part of the process of making the decision. Here are some suggestions.

Think about in what situations people would find it useful and/or entertaining to see your film. Who will it appeal to, in other words. Although most of this will probably be classroom situations, think broadly. Most good films have general

appeal that cuts across various audiences, fields of interest, academic subject areas. Make a list of all the screening situations you can think of. Then, in your own community, seek out several of these and set up screenings. Examples: church groups, YWCA/YMCA, high school classes, colleges (including academic classes, clubs, fraternities/sororities, film series, art classes), women's centers or groups, civic groups, public library, old age home, mental health association, political organizations. If the film relates to a particular academic field, have local "experts" see it.

Then comes the hard part—the feedback process. What you are aiming for is to honestly assess the response to the film. In particular, you'll want to know: Would this group/teacher/leader find this film useful enough to spend their hard-earned budget on it? Be careful of "polite" responses. Often when the filmmaker is present, people will not want to hurt her or his feelings. And, the filmmaker may find it difficult to encourage negative as well as positive comments.

Since large public libraries are major buyers of 16mm films, it is a good idea to write to or visit one in your city or in a major city near you and arrange a preview. Ask the library staff for their comments, and whether they would consider buying a print for their collection. If they would, you know the film has potential.

As you hold these "test" screenings, ask key people to write down what they think of the film and how they might use it. These formal "endorsements" will come in handy when you design your brochure (Section Three b).

INTERMISSION

You've made a film (let's say it's called *LUNACY*). You think it merits mass distribution. You've tested it out and found a certain number of interested audiences. You care enough about it to decide to put time into distribution for six months to a year. Starting money is available. You have positive response and interest, perhaps a few good reviews and a few prints. What next? How do you launch the distribution? Since there are many aspects to this process, there aren't clearly defined "steps." One usually is working on several aspects at once. But, as an overview, before we go into detail, here is what you'll need to do:

- Set up showings for key people and organizations.
- Get endorsements and reviews.
- Design a promotional mailing piece.
- Set up your booking and handling procedure for prints; have enough prints available.
- Set up your office, books.
- Decide who you want to mail to.
- At the proper time, do a mass mailing.
- Continue to build your audience through seeking reviews, special showings, additional regular mailings, advertising contacts among organizations and educators.

Section Three—NUTS AND BOLTS #1: GETTING THE WORD OUT

a) Who is your audience?

A great deal of time spent on distribution is in figuring out and implementing various methods of reaching your audience. So first, it's important to try to determine who your audience consists of. Now, of course, no one can be *sure* of what kind of people will respond to which films. However, it is important to make educated guesses at least as a starting point. After that, keep an experimental attitude.

As was pointed out in Section Two, there are many, many kinds of situations in which films are or can be used. But since a major portion of the "market" is in educational institutions, we'll start there. Think broadly about *LUNACY*, the questions it raises, the issues it touches on, its style and method of unfolding. Think about its grade level. Perhaps it cuts across several college subject areas. For example, *GROWING UP FEMALE*, a film about the socialization of women, is used in sociology, psychology, women's studies and education classes. The film, *IT HAPPENS TO US*, about the psychological aspects of abortion, is used in psychology courses, medical schools, community mental health and social work classes, psychiatric training, nursing schools, family planning, civil rights and sociology. If you feel unsure about the content of college courses, it may be useful to thumb through some course catalogs from several colleges and universities. Companies that sell lists of educators will send you free catalogs. (See Section Three c, on mailings). You will be surprised at the variety of subject areas.

LUNACY may be useful in helping high school English students learn storytelling, visual literacy, use of language, modes of expression. Perhaps it relates to the new "values clarification" area or civics, current affairs, or natural science. Perhaps it raises issues urban kids will respond to better than rural kids. Keep track of the various uses you think of.

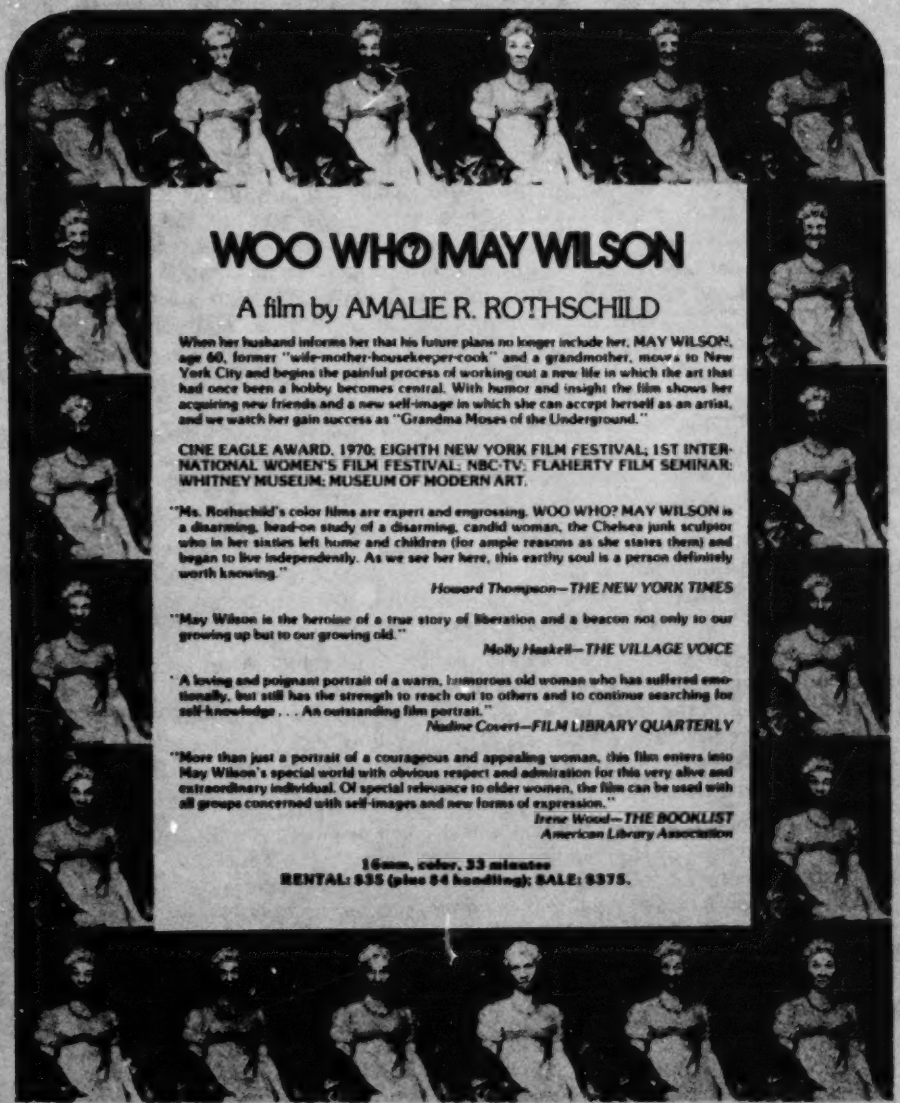
Then consider what organizations might be interested. What social agencies, what public institutions (such as art museums, libraries, historical societies) or what branches of the government. Consider religious groups—some denominations use films regularly (in our experience Unitarians, Lutherans, Methodists). Consider professional societies or grassroots community groups. Basically *Use Your Imagination*.

Set up a few screenings with people you see as key to your audience.

This might mean people in the field, advocates of the issue, people with similar experiences, people who use films frequently. Listen carefully to their responses. You'll be setting into motion two processes at once: one, developing your understanding of how people take in and analyze what you have tried to say or do . . . what it means to them. This may be somewhat different from what you'd intended. Two, the "grapevine" effect will begin. These people will lead you to others and them to you. Pick your viewers' brains for names and addresses of other potentially interested people, organizations, or publications in the field. File these carefully—for immediate follow-up, or to use when you do your first mailing. More on this later.

b) The promotional brochure.

Once you have a general idea of your audience, it's time to design a brochure. This is an extremely important piece of paper, since it will be most people's introduction to your film. It will be used for your mass mailings, included along with every letter you write, passed out at important screenings, sent to


WOO WHO? MAY WILSON
A film by AMALIE R. ROTHSCHILD
When her husband informs her that his future plans no longer include her, MAY WILSON, age 60, former "wife-mother-housekeeper-cook" and a grandmother, moves to New York City and begins the painful process of working out a new life in which the art that had once been a hobby becomes central. With humor and insight the film shows her acquiring new friends and a new self-image in which she can accept herself as an artist, and we watch her gain success as "Grandma Moses of the Underground."
CINE EAGLE AWARD, 1970; EIGHTH NEW YORK FILM FESTIVAL; 1ST INTERNATIONAL WOMEN'S FILM FESTIVAL; NBC-TV; FLAHERTY FILM SEMINAR; WHITNEY MUSEUM; MUSEUM OF MODERN ART.
"Ms. Rothschild's color films are expert and engrossing. WOO WHO? MAY WILSON is a disarming, head-on study of a disarming, candid woman, the Chelsea junk sculptor who in her sixties left home and children (for ample reasons as she states them) and began to live independently. As we see her here, this earthy soul is a person definitely worth knowing."
Howard Thompson—THE NEW YORK TIMES
"May Wilson is the heroine of a true story of liberation and a beacon not only to our growing up but to our growing old."
Molly Haskell—THE VILLAGE VOICE
"A loving and poignant portrait of a warm, humorous old woman who has suffered emotionally, but still has the strength to reach out to others and to continue searching for self-knowledge . . . An outstanding film portrait."
Nadine Covert—FILM LIBRARY QUARTERLY
"More than just a portrait of a courageous and appealing woman, this film enters into May Wilson's special world with obvious respect and admiration for this very alive and extraordinary individual. Of special relevance to older women, the film can be used with all groups concerned with self-images and new forms of expression."
Irene Wood—THE BOOKLIST
American Library Association
16mm, color, 33 minutes
RENTAL: $35 (plus $4 handling); SALE: $375.

festivals, newspapers and reviewers, etc. A lot of care and thought needs to go into the impression it makes. It may be costly or inexpensive, large or small, color or black and white, but there are certain elements we feel it must contain.

- The title, and the fact that the brochure is about a *film*.
- Endorsements. These are short statements from appropriate people (or organizations) about the film. To determine who's "appropriate" think of your various audiences. Who is respected in their fields? It might be an "expert" such as a well-known professor of language at a major university, or it might be an "average person," such as a high school English teacher. You might consider a "cultural hero"; that is, an actress, writer, politician, prominent TV personality. Perhaps certain key organizations' endorsements will be valuable.

  It's a good idea to have someone who is respected as a film critic to vouch for the film's worth. Take a look at the sample brochures in Section Three to get a better idea of the range and kind of endorsements other filmmakers have assembled.

  Some people reading this may wonder how to go about getting endorsements. Perhaps you don't know anyone who's an "expert" or a famous person. Perhaps you feel it would be embarrassing to ask someone else to write down their feelings about your work. First of all, you have to seek these people out. Write to them giving an idea of what you want, follow up with a call, set up a screening or send them a print. Be assertive! Secondly, remember that if they like the film and feel it is useful, they'll probably be happy to help you get it out to other people.
- Portions of reviews, from newspapers as well as other publications (See Section Three e).
- A clear sense of what *LUNACY* is about. This is something many filmmakers neglect. Most people will use the film based on its *subject and content*, not only on the fact that it has won prizes, is stylistically innovative or is recommended by a famous person. You can either write up a short description, or use several reviews to describe it.
- A clear sense of how the film can be used. Again, most users will not gamble their limited budgets on films whose areas of use are not somewhat spelled out. Either write up suggested uses, or ask people who write endorsements to put down their ideas. Both is better yet.
- How much *LUNACY* costs to rent, preview and purchase. Indication of a sliding scale, if any.
- How to get the film—not just the address, but the procedure. We've inincluded here an example of ordering instructions. These can be abbreviated, of course. (See appendix.)
- A list of prizes or special screenings.
- Possibly a list of groups, schools, libraries, who have used the film.
- A bit of background on the people who made the film.

JOYCE AT 34

"One of the rare documentaries that is neither propaganda nor putdown; a film that loves both the people it portrays and the truth."

GLORIA STEINEM

"JOYCE at 34 is any woman at any time who faces the conflict of work versus family. It is a sensitive and genuine portrait of the need for cooperation inside a family in order to achieve equality without guilt. I wanted it to go on and on because of its honesty and because Joyce herself seemed to have come close to the solution of feeling good about herself."

SHIRLEY MacLAINE

"JOYCE at 34 (and Sarah Rose in her 1st year of life) expresses honestly the ambivalence women feel about motherhood. The child is delightful, pressing, worth very much but not everything. I would like to use the film in Women's Studies courses to describe the traditional role, its joys and limitations."

SHEILA TOBIAS, PROVOST, WESLEYAN UNIVERSITY

"The film raises many questions for the viewer to answer for him/herself. I have shown the film to seniors in high school and have found it excellent at stimulating thought and discussion."

MARY ANN ROUTLEDGE, JULIENNE HIGH SCHOOL, DAYTON, OHIO

"Never having had a child, I don't think I knew what giving birth was about until I witnessed that baby coming out of Joyce's womb and saw the unselfconscious transformations of her face and body. This was no sentimental 'oh how wonderful' or 'oh how awful' presentation of birth and motherhood designed to suit a spectator's preconceptions. The emotions were subtle and contradictory. So I believed her and was moved."

INGRID BENGIS, AUTHOR OF COMBAT IN THE EROGENOUS ZONE

"JOYCE at 34 represents an unusual collaboration between two gifted filmmakers whose individual sensibilities have combined to make a film full of feeling and insight. Photographed with skill and perception, and edited with remarkable economy and understatement, JOYCE at 34 interests us on many levels—first as a film, then as an experience with which many women will identify."

PERRY MILLER ADATO, PRODUCER, WNET 13 NEW YORK

"JOYCE at 34 is one of the most powerful teaching tools I've ever used. The students in my seminar on autobiography were stimulated by the themes and images of the film to think seriously about the problems of self-presentation, as well as about the lives of women—the resulting discussion lasted, literally, for the rest of the semester."

PATRICIA MEYER SPACKS, PROFESSOR OF ENGLISH, WELLESLEY COLLEGE

The bare facts and endorsements alone will not necessarily attract people. Design and layout are crucial. We can't give many ideas on design in this short booklet. We suggest your brochure be clear and uncluttered, neatly and logically laid out. It should reflect the content and mood of the film, and include photos or graphics from the film.

If you are short on funds or would like to try your hand at design and layout, you can do the brochure yourself. It isn't hard; most of us in New Day have done our own brochures. Otherwise, a professional designer or design student can be hired.

You'll need to work closely with a printer. Talk with several and see which offers the best prices and service. These can vary widely. Consult the printer early about paper stocks and grades, colors, ink, press size and costs. You may end up designing the brochure too large for the presses your printer has. You may waste a lot of money if your brochure size doesn't fit in closely with commonly available bulk sizes of the paper you choose. Or, you may choose a weight of paper that won't take printing on both sides, or won't reproduce photos well. Keep in touch with the printer to avoid such problems.

The cost of brochures varies so widely it is hard to generalize. The range for 10,000 copies can be from a couple of hundred dollars for a one-sided, one-color piece to a couple of thousand for a glossy, full-color pamphlet. The average might be between $400 and $600. A large chunk of the cost covers the paper stock. Each color of ink means another run through the press and costs more.

Since the brochure will be used for many purposes besides the mailing, order plenty. We generally order an extra 1,000 to 1,500. On the other hand, don't order *too* many. You may want to revise it later, once you have new endorsements and reviews, or a better sense of the audience.

c) The mailing.

Twice a year, around September and around February, teachers and other folks brace themselves for the onslaught of bulk and third class mail. These are the two times mailings on films are traditionally done and is timed to the academic year. In New Day, we've found that mailings are a good way to reach audiences. In number, mailings can be massive or small and selective. We mail about 15,000 of our catalogs per year, but there are no size limitations.

Mailings are expensive. After the cost of making the brochure and possibly an envelope for it, the most costly item is postage. Mailing 10,000 brochures first class costs $1,300 in postage alone. There is a better way: you can get a substantial reduction by obtaining a bulk rate permit for which you pay a fee of $40 to the post office and mail accordingly. In January 1977 under bulk rate, a brochure or flier weighing up to three ounces costs 7.5 cents. Thus mailing bulk rate will save you $500.00 over first class rate. However, bulk mail must be delivered to the post office in bundles arranged in zip code order.

Mailing lists are the other major expenditures. The process of deciding who to mail to and assembling the lists requires careful thought and planning.

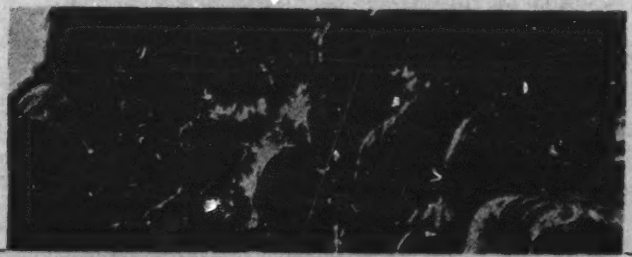
Your own contacts: As you go through your daily work, you should be keeping a file of people who have seen *LUNACY*, names they have given you, clip-

Chris & Bernie

A Film About Single Mothers

BY BONNIE FRIEDMAN AND DEBORAH SHAFFER

CHRIS AND BERNIE is a moving personal documentary about two 25year-old women, both working and divorced with young children. Through verite footage of their daily lives, music montage, and stills from their past, the film explores the problems they are facing, the solutions they've found, and their hopes for the future. Filmed in Saugerties, New York, **CHRIS AND BERNIE** is the first film to focus on the special needs and problems of single parents.



One doesn't have to be a single mother to be moved by the film and to identify with **CHRIS AND BERNIE**. It is a very personal document of what happens when the "all American girl" grows up and must take responsibility for herself and her child. It not only portrays the isolation many single mothers feel, but movingly explains why women today must be prepared to support themselves and their children. An excellent film for use in schools, employment programs, career counseling, and just about everywhere. The filmmakers have portrayed **CHRIS AND BERNIE** with obvious integrity and respect.

Deana Peterson and Linda Small,
Coordinators, Women's Action Alliance

Remarkable footage of adult/child interaction is a testimony to the sensitivity and patience of the filmmakers. As an educational resource this film can contribute enormously to a realistic understanding of viable life options.

Derek L. Burleson, Ed.D
Director of Educational and
Research Services, S.I.E.C.U.S.

CHRIS AND BERNIE faces the problems and explores solutions without glossing over the realities or presuming to have found all the answers. I'd recommend it to every single mother.

Lynn Forman, Author of "The
Divorced Mother's Guide"

CHRIS AND BERNIE is a beautifully made film which reveals two women's daily struggles with child rearing responsibilities amid desires for personal growth and freedom. The film is an extremely effective discussion stimulant in women's studies courses as well as with community groups.

Lydia Kleiner, Women's Studies
Program, University of Michigan

This film is an excellent educational tool and discussion starter because it realistically portrays two women and their children finding new lifestyles to suit their needs.

Youth and Student Affairs
Program, Planned Parenthood
Federation of America

A sensitive treatment of two single mothers pooling resources, responsibilities and feelings.

MS. Magazine

In living their lives on screen, the issues of mothering, identity, sexuality, separation, closeness, personhood, and growth give any viewer, man or woman, parent or child, single or married, an identification point for empathy and growth.

Charles Wesley Stiles, D. Min.
Psychoanalyst

An extremely useful film for every student in career education and career development programs.

Thomas F. Kane
Office of Career Education
Board of Education, N.Y.C.

pings from newsletters in the field, people who have written to you about the film, etc. When you are ready to do a mailing, it is time to get these contacts into an orderly form so you can send them a brochure. (Remember, even if they've seen the film, they may need a reminder about how to get it, or they may pass the information on to someone else.) A simple way to create your own mailing list is to type the addresses on 4-part carbon label sets. These labels are available from office supply stores. Using them, you'll have access to extra copies for future mailings, and can keep one as a permanent record. It's a good idea to categorize your list somewhat. For example, break it down according to academic field, or whether the people have actually used the film or simply written for information. If you have access to a computerized mailing system, consider using this method. With a computer, it is easier to categorize, and very easy to produce lists in zip code order for bulk mailings. As time goes on you should update the list, continually adding on all rentors, people who express interest, new organizations you find out about, etc.

Lists you can purchase: There are hundreds of companies that sell mailing lists. (Take a look at the New York City Yellow Pages under "Mailing Lists.") You can buy lists of almost anything: used car salesmen, airplane pilots, Girl Scout Troups, political organizations, teachers of high school geography, building contractors and professors of Art History. It's really quite amazing. Most list companies will send you a free list of their lists! Then you can carefully peruse the possibilities and make your decision. The following is not a complete list, just some suggestions.

For high school lists, write:

Market Data Retrieval
800 Boston Post Road
Westport, Conn. 06880

Curriculum Information Center, Inc.
Brooks Towers, Suite 42-C, 1020 15th St.
Denver, Colorado 80202

For College lists, write.

The Educational Directory
126 Blaine Avenue
Marion, Ohio 43302

For lists of organizations and individuals:

Zeller Letica
15 East 26th St.
New York, N.Y. 10010

Dunhill International List Co., Inc.
444 Park Avenue South
New York, N.Y. 10016

For information on lists of Educational Media Organizations, Museums with Film Programs, and community film collectives write:

Educational Film Library Assn. (EFLA)
43 West 61st Street
New York, N.Y. 10023

About the most inexpensive lists we've found are from:

Educational Mailings Clearinghouse
Roxbury Building
Sweet Springs, Missouri 65351

Finally, many organizations sell their own lists of members. Often they can provide very specific break downs. For example, the American Psychological

Association sells its membership list of 42,000. It also will sell its list of the Divisions of Community Psychology, or of Military Psychology, or the readers of any one of its 14 publications. American Sociological Association, American Personnel & Guidance Association, College English Association, American Political Science Association, American Anthropological Association all have extensive memberships and available lists. A list of 2,500 social-change organizations can be gotten for $10.00 through the Committee for Correspondence, 3414 Spring Garden, Philadelphia, PA 19104.

Free mailings: Many small organizations or associations will give you their lists to use. Better yet, they may be willing to include your brochure in one of their regular mailings or print something about your film in one of their newsletters. Be sure to ask people from any related groups you meet about this.

The Mechanics of Mailings: Most mass mailings are done by bulk rate postage permit easily available through the post office. If you have access to a nonprofit educational permit, you will save a lot of money over bulk rate. Either way you have a choice of doing the work yourself or paying a bulk mailing specialty company to do it. The tasks involved are stuffing the envelopes, affixing labels, metering the postage, sorting according to zip code, bundling, and deposit at the post office. Major post offices offer all the advice and materials needed to do bulk rate mailings. It's not difficult, just time-consuming. In New Day, we did our first mailing (10,000 pieces) ourselves! It took several days. In a way it was enjoyable, since it gave us lots of time to talk and get to know each other better.

To find a company to perform these tasks, look in the Yellow Pages under *Mailing Houses*. Shop around and be specific about each task you want them to do. Prices vary widely. In New Day, after our first mailing, we have always used Educational Mailings Clearinghouse in the tiny town of Sweet Springs, Missouri 65351. As of 1977 you can have 1000 brochures stuffed, labeled, metered, sorted and sent for $7.45, postage extra. Extra insertions in the envelope, or odd sizes cost more.

INTERMISSION

The next four sections all deal with how to reach *LUNACY*'s audience. Actually, they are about planning strategy. Now that you have some printed information about the film, you can forge ahead to this most interesting part of distribution.

Here is where the independent distributor can really do a better job of distribution, and reach more people, than the large company. You can put the careful thought and investigation needed into the work, and you will because it is a film you care about very much. A large company, with hundreds of "titles," obviously cannot put much special effort into one particular film.

We look at self-distribution as "human intensive" work as opposed to the more "capital intensive" approach of large distribution companies. That is why, in these pages, there is much more emphasis on personal contact, correspondence, strategy, than on the large advertising campaigns, for example, that large distributors rely on.

We believe this reflects the realities facing most independent filmmakers. We do not have much access to capital. But we have something much more valuable: our own labor, energy and imagination. With this and a commitment to make it work, we can't lose!

Now, back to nuts and bolts. Once you have made tentative decisions about who your primary audience is, ask yourself these questions: What organizations do they belong to? What magazines, newsletters, journals do they read? What conferences do they regularly attend? Whose opinions about *LUNACY* will they respect? Read on!

d) Key Contacts/Organizations.

Americans are a highly organized people. In almost any conceivable field of interest, philosophy of life, political tendency, professions, hobby, academic area, there are organizations. Even anarchists are organized. They range from formal to completely informal, local organizations to national ones. Formal organizations have recognized leaderships, regular meetings, magazines or newsletters, committees, programs for their members, recruitment procedures, public events. Less formal organizations may have simply a yearly gathering, or may consist only of lines of communication between people of similar interests. As an example, in Dayton, Ohio, most of the people who are local history buffs

know each other, though they don't relate through a formal organization. And each of them probably knows someone else in another city who shares their interest in local history. There is probably someone among them who is seen as being the most knowledgeable in general or in a particular field.

The point is that any grouping of people loosely or formally defined as an organization will have individuals within it who are recognized and respected as leaders, and a "grapevine" of communication. Once you have decided on the kinds of organizations you think will be interested in your film, the task facing you is to get on their grapevine. Get people talking about your film, and wanting to use it. There are many ways to do this. Consider these:

Reaching key individuals. These may be officers in the case of organizations or well-known scholars in a particular academic field. They may be authors of books on related subjects, or national/regional spokespeople. Think broadly. For example, Ralph Nader may not be chairperson of an organization, but his views are very respected by consumer and anti-corporate groups. If you are not sure who is respected in a particular field, ask people who are closer to it for their advice. Make a list of all these possible contacts. Then strategize about the best way to reach them personally, in order to ask them to see your film. You may be able to write or call directly. You may need the recommendation or intervention of others. Don't be shy about approaching famous people.

Basically, you will be asking people to have a look at your work and perhaps talk with you informally. If their response to the film seems positive, get them involved and on your side in the process of distribution. Ask for suggestions of how *LUNACY* can be used and by whom specifically, suggestions of periodicals for reviews and, very importantly—their written comments (known as an "endorsement") on the film. Encourage them also to tell others about it. Leave them with plenty of literature about the film if you have it. (See Section Three b: The promotional brochure.)

Reaching Organizations. Write to the national or regional office of the organizations you feel may be interested in your film. Again, tell them about your work and yourself, try to get them on your side. Once people in the organization have seen the film ask them the following: Will they run a review or a blurb in their next newsletter? (Be prepared to provide one already written.) What other organizations and individuals would they suggest you contact? Will they give you a written endorsement? Do they have a mailing list of members, chapters, officers, whatever, they can give you? Do they have national or regional meetings or conferences at which the film might be shown, or at least, literature about it distributed? Will they use the film? (Here you should be prepared to make suggestions or give examples of uses.) Be sure to write a follow-up thank you letter.

It's a good idea to maintain general contact with key organizations. Subscribe to their newsletter, write or call the people you know now and then. There are constantly new developments, new publications, conferences, changes in position or politics.

Engaging in the process we're describing takes persistence. But if you've made a good film, it should be rewarding.

e) Publications: Getting Reviewed.

For the moment, we'll put aside considerations of newspaper reviews (that will be dealt with in Section Three h). Instead, this will focus on an even more important area for 16mm short films: reviews in periodicals read by film users and by people in your film's field of interest.

First, the *film-oriented publications*. There are many of these and good reviews in a few will lead the way to library sales and classroom use. Below is a list of some we consider most valuable. It would be a good idea to go to your local library and read through a few, to get a better idea of their audience and general approach. While you are waiting for the first few prints of *LUNACY*, write letters to the editors of a number of these publications. Tell them about your film and yourself, that you are trying self-distribution. Include any brochures or other reviews you have. Ask them how to go about having *LUNACY* considered for review. If you don't have an answer in two weeks or so, follow up with a note or a phone call. Since such publications generally have small overworked staffs, it can take a certain amount of friendly persistence to get through. But don't let them off the hook. Remember that you and *LUNACY* are important.

Often a publication will ask for a four, six, or even eight week preview period. To an independent, this can be an impossible request. We have found that it helps to let the reviewer know that we only can afford to have a few prints, and ask them to speed their preview print along as quickly as possible.

Keep a stack of good stills from your film on hand. They may be of a particularly striking scene, of a shot that capsulizes the film, or of the crew making the film. There are many photo studios that mass-produce stills very clearly—from $15 to $25 per hundred. You can have them printed with the title, distribution address, major credits or whatever on the border. Send them to publications you expect to review the film. If they print some stills, it will call much greater attention to the review.

Once a good review has been published, get a copy and make reproductions of it. These will be very useful as you write letters to potential users and other reviewers. Take time to do a neat, careful layout, including the magazines' front-cover logo and the date or volume number. For general use, it's a good idea to invest in a few basic layout and graphics supplies. These are: a bottle of rubber cement, an Exacto knife or good scissors, a square or triangle. Decorative lines, which can be bought in rolls, can dress up your layout. You may occasionally need the press-on plastic letters that come under brand names such as Letra-Set, Chartpack, Presstype. Cheap reproductions can be made at any of the "instant-print" shops found downtown in most cities. It costs about $3.50-$4.50 per hundred, less as you order more.

Here are some of the more important film review publications:

Booklist, Irene Wood, American Library Association, 50 E. Huron St., Chicago, IL 60611

Film Library Quarterly, Film Library Information Council, Box 348, Radio City Station, New York, N.Y. 10019

Media and Methods, North American Building, 401 N. Broad Street, Philadelphia, PA 19108

Film News, Rohamma Lee, Suite 2202, 250 W. 57th St., New York, NY 10010

Sightlines, c/o EFLA, 43 W. 61st St., New York, NY 10023

Previews, 1180 Ave. of Americas, New York, NY 10036

Landers Associates, P.O. Box 69760, Los Angeles, CA 90069

Mental Health Materials Center, Human Services Education Resource System, c/o Jack Neher, 419 Park Avenue So., New York, NY 10016

American Anthropological Association, John Addams, Dept. of Anthropology, Univ. of So. Carolina, Colombia, SC 29208

Media Mix, Jeffery Schrank, 145 Brentwood, Palatine, IL 60067

Wilson Library Bulletin, H.W. Wilson Co., 950 University Ave., Bronx, NY 10452

Jump Cut, 3138 W. Schubert, Chicago, IL 60647

Cineaste, 333 Sixth Ave., New York, NY 10014

Subject area publications. In virtually any field there will be a variety of magazines, newspapers, newsletters to serve those interested. It's a good idea to try to get a feature article, a review or at least a "blurb" about your film in as many of these as possible. The process is basically the same as discussed in the previous section. However, you'll probably need to work harder at convincing them that a review or feature article about *LUNACY* would be valuable to their readers. Such publications may not have a general practice of reviewing films. Here is an example of a film and some publications that have reviewed it.

MEN'S LIVES

Media and Methods
Journal of Sex and Marital Therapy
Rolling Stone
Bergen Record (N.J.)
Booklist
Women's Wear Daily
The Village Voice
National Lawyers Guild Newsletter
Planned Parenthood Publications
Hospital and Community Psychiatry
Massachusetts Daily Collegian
Jump Cut

How do you find out about publications in your field of interest? Here are some suggestions: Ask someone who teaches or works or is otherwise seriously involved in the field; go to the public library; check out the departmental faculty lounges at nearby universities. As you discover copies of these publications, look through them and evaluate which seem most appropriate to approach. Which ones ordinarily run film reviews? Which have the largest circulation? Which seems the most lively? Perhaps some have a free classified or announcement section. If they won't do a review, send them a pre-written one. Does one list upcoming major conferences in the field? If so, it may be worthwhile to subscribe for a year. (See next section on conferences.)

f) Conferences.

Remember what we said about Americans being organized? Well, one of the features of most organizations is the annual conference. These are important to us because they bring together into one place many people with the same interests at the same period of time. A perfect situation for showing *LUNACY*, no? As usual, conferences break down into several categories: 1) strictly film conferences, 2) library and other educational conferences with regularly scheduled sections of new films, 3) special interest conferences that might be open to showing particular films.

Styles of conferences vary widely. Some are like three-ring circuses, with thousands of people milling around and an array of speakers, workshops and special events happening at the same time. Others are focused on one or two topics, and everyone in attendance goes through a similar experience. Some are very serious, others basically a time for vacation. Many conferences offer booth space (at a price) for distributors of films, books and other materials to display or demonstrate their works. Some have a table for free literature, an opportunity for you to stock *LUNACY* brochures. Conferences may be regional or national. For example, about 150 people attend the Mid-Atlantic Radical Historians Conference to hear papers on a particular topic, while thousands wander around at the American Library Association's annual conference visiting hundreds of booths and workshops. You can keep abreast of the special-interest conferences by reading publications in the field and by getting on the mailing list of various organizations in the field.

How do you get your film shown at these get-togethers? It varies. The film and library meetings have a well-defined procedure so you can simply write to them for entry forms. Two warnings: 1) Write several months in advance, since many make very early decisions, 2) some of these charge steep fees to show films. This is really aimed at the big distributors, who pay for huge booths full of sales people at these conferences. For them, such charges are a minor expense. These fees tend to eliminate independent films and small distributors. Thus, librarians and educators lose the opportunity to see independent work. Another small example of how the realities of capitalism shape our consciousness.

Conferences that don't normally program films are tricky. You'll need to convince them why *LUNACY* will add something to their program. Many conference planners are eager to break up the monotony of endless lectures and seminars. Yet we've found a real ignorance and even fear of using films. Conference planners don't know how to order films, how to get projectors and screens, don't know how to lead a discussion afterward, are afraid that the projector will break down, etc. We often must offer substantial advice: how to rent a projector, suggested discussion questions, sometimes suggestions of other films to program. For several conferences we have actually put together a program of films, prepared program notes and a schedule to be passed out to those in attendance, even arranged for a projectionist! You probably won't have to go this far, but you will need to write a convincing letter in advance and be persistent about follow-up. If it's a special interest conference, be sure to ask for a mailing list of the attendees. It may be useful for your next mailing.

There is also a negative side to conferences. Films can be really abused, i.e., shown unpublicized, in a room where no one goes, lousy projection facilities, people wandering in and out, no one knowing which film they are looking at.

You can avoid the worst by insisting on the following:

- The films be scheduled at specific times, preferably not conflicting with other major events.
- A written schedule of the films be available to all conference attendees, preferably in their registration packet. The schedule should also be posted on bulletin boards around the conference site and announced when possible.
- The written film schedule include a short description of each film and the distribution information. This is crucial!
- The projection space be easily accessible to attendees, be a dark quiet room and be staffed at all times.

Here is an alphabetical list of some important conferences:

Adult Continuing Education Conference, Ms. Leona Jones, NAPCAE Exhibit Manager, 1201 16th Street, N.W., Washington, DC 20036

American Anthropological Association (Society for the Anthro. of Visual Communications), Tamara Belden, 1703 New Hampshire Ave., N.W., Washington, DC 20009

American Assoc. of Community and Junior Colleges, Ron Doyle, Advert. Coord., 621 Duke Street, Alexandria, VA 22314

American Assoc. of University Women, 2401 Virginia Ave., NW, Washington, DC 20037

American Library Association, 50 E. Huron St., Chicago, IL 60611

American Psychiatric Assn., 1700 18th St. N.W., Washington, D.C. 20009

American Psychological Assn., 1200 17th St. N.W., Washington, D.C. 20036

Assoc. for Educational Communications and Technology Conference, John Faber, Coord. of Exhibits, 1201 15th St., NW, Washington, DC 20036

Association for Humanistic Psychology, 325 9th Street, San Francisco, CA 94103 (Annual conference and meetings)

Association for Women in Psychology, Eastern Psych. Assoc. Mtg., Dr. Sharon Shepela, Dept. of Psychology, Williams College, Williamstown, MA 01267

Conference on Visual Anthropology, Dept. of Anthropology, Temple University, Philadelphia, PA 19122

Flaherty Film Seminar, c/o International Film Seminars, 1860 Broadway, New York, N.Y. 10023

Information Film Producers of America, Film & Video, National Headquarters, 3518 Cahuenga Blvd. West, Suite 313, Hollywood, CA 90068 (Yearly conference)

International Visual Literacy Association, National Center for Visual Literature, Gallaudet College, Kendall Green, Washington, DC 20002 (Yearly conference)

Michigan Association for Medical Education, 401 South 4th Street, Ann Arbor, MI 48103

Midwest Film Conference, P.O. Box 1665, Evanston, IL 60204 (Annual Conference)

Midwest Sociological Society, Don McTavish, Department of Sociology, University of Minnesota, Minneapolis, MN 55455 (Annual conference each April)

National Audio-Visual Association, 3150 Spring St., Fairfax, VA

National Council on Family Relations, 1219 Univ. Ave., S.E., Minneapolis, MN 55414

National Council of Teachers of English, 11 Kenyon Road, Urbana, IL 61801

Ortho Psychiatric Association, 1775 Broadway, New York, NY 10019 (Yearly conference broadly on mental health including social work, sociology, psychiatry, medicine, nursing, etc.)

Society for Cinema Studies Annual Conference, Frank Manchell, University of Vermont, Dept. of Communications, Burlington, VT 05401

Women's Equity Action League, Eileen Thornton, 78 Alberta Ave., Trenton, NJ 08619

g) Advertising.

Another way to reach your audiences, or to remind them about your film is through buying space in magazines they read. Unless you are independently wealthy, you probably won't be able to afford large ads in any publications, or even small ones in the major national ones. It's difficult to say how effective advertising on a small scale is. New Day did no advertising in magazines for the first two years, then began to take out small ads in feminist-oriented, radical and film magazines. Generally we took out just one ad, rather than a series. We've had hundreds of information requests from some and no discernible response from others. As you might imagine, the most response has come from the expensive ads, for example in *Ms.* magazine and *Media And Methods*.

You can take ads either in film publications, educational publications (since much of your audience will probably be teachers) or publications, newsletters, journals, in the fields related to the content of your film. We feel that advertising is most effective after a review of a film has come out—as a reminder, and to let

people know who is the distributor. Cost varies very widely. This is how much an ad the size of the one below would cost in several publications (cost as of late 1976).

	(3" Ad)
Ms.	$500.00
Jump Cut	15.00
Media And Methods	260.00
Booklist	$100.00
Cineaste	30.00
Library Journal	140.00

GROWING UP FEMALE. JOYCE AT 34. ANYTHING YOU WANT TO BE. YUDIE. BETTY TELLS HER STORY. MEN'S LIVES. NANA, MOM AND ME. CHRIS AND BERNIE. NOT SO YOUNG NOW AS THEN. WOO WHO? MAY WILSON. IT HAPPENS TO US. SOMETIMES I WONDER WHO I AM. UNION MAIDS.
new day
FILMS ABOUT WOMEN AND MEN
NEW DAY FILMS
P.O. BOX 315
FRANKLIN LAKES, N.J. 07417
Films by Feminists on subjects of concern to everyone today: aging, working women, growing up in America, single mothers, masculinity, abortion, families, women in history. 16mm rentals and sales. Write for our catalogue and more information.

h) Film Festivals.

Festivals present many a dilemma. One could never enter all the festivals that exist in this country. Festivals generally keep prints out of circulation for weeks (sometimes months). Usually you don't get any feedback whatsoever unless you've won a prize. It's hard to tell why certain films win prizes and others don't. It's also difficult to tell how much a prize or screening in any particular festival really means. Some are important and respected, others unknown. Then there are the foreign festivals . . . in faraway towns like Tampere, Finland; Perth, Australia; and Edinburgh, Scotland. You may wonder whether a print sent to such addresses will ever be seen again.

It is difficult for this writer to assess the importance of festivals. Many films do very well in distribution but never win any festivals. Other films tear up the festival circuit and win every prize, yet have virtually no distribution potential. This is probably because festival judges are weighing the art and craft of film-making, while people who rent films are weighing their direct usefulness. Both elements are not found in every film. Why enter festivals? Perhaps you personally want the experience of your work being judged along with that of your peers. There is a certain prestige and status to winning prizes in well-known festivals. A list of "prizes won" may help film users choose your film over others. This is especially true if there are several films in one subject area. You may win money. Your film may get written up in film magazines. And whether or not you "win," the film can get valuable exposure.

The most important advice about festivals that we can give is: know what you are going into. For example, don't enter a narrative film or straightforward documentary into a festival that is set up for experimental films. Or *vice versa*. How can you tell? By reading the entry form, noting who the judges are, talking to other filmmakers, finding out what films have won in the past, or by asking the festival directors themselves. Know ahead of time what the categories are, what prize money is available, what the entry fee is, when you can expect the print back.

We've assembled a long list of festivals, which is included as an appendix in the back of this handbook. This is meant neither to be an all-inclusive list, nor a list of festivals we endorse. However, there are a few festivals we can point to with some certainty that are important. To be honest, it feels like skating on thin ice to "recommend" some festivals and leave out others. Our recommendations are based on our own experiences and those of our friends—hardly a representative sample. But, for better or for worse, here goes: In the USA, you should enter the American Film Festival, sponsored by EFLA (Educational Film Library Association), which takes place in New York each spring. It is primarily for non-feature-length films. A blue or red ribbon in the American means a lot to librarians who buy films. It is costly to enter, and the prizes aren't cash, but it is probably the most worthwhile. The high-status New York Film Festival's main attraction is feature films from around the world. But short films are programmed with some of the features, and at times programs of entirely shorter films are put together. It's definitely worth it to try the New York Film Festival, since the films shown get reviews in the major papers and lots of attention. Sinking Creek Film Celebration in Tennessee is well established and respected in the "educational" film world. Prizes or exposure in it are valuable. Only films under 30 minutes are accepted for competition. By the way, from what we hear, attending Sinking Creek is a wonderful experience. For experimental films, Ann Arbor seems to be most prestigious.

There's a lot to be said for and against the European festivals. First of all, read the regulations carefully. For most of them, you will have to pay at least one-way shipping, sometimes both ways. Air freight and customs expenses are high. You can reduce these expenses somewhat by sending your film with several others, since the minimum weights are usually around 15 pounds.

Some European festivals can lead the way to T.V. sales and distribution. But, it seems generally agreed among filmmakers we know that the way to get the most out of these festivals is to go in person or have *someone* you know there. This way you can collar T.V. people, make deals, meet the distributors, etc. Of course, few of us can afford to hop off to Europe, especially when we've just finished a film! But if you can, go. (For much more detail on making European deals, see Section Seven a.)

Some of the foreign festivals are quite irresponsible about returning prints. I personally have lost two prints and had one cut into small pieces. Let me clarify. "Lost" is not exactly accurate. Here's the scenario: The prints are kept for months and months. They are then sent back to a very garbled version of the return address. By the time notification reaches the filmmaker, the print has been sitting at the airport collecting storage charges. The cost of getting the film out is higher than the worth of the print. So the filmmaker is left with a choice of

trekking out to the customs building to pay a lot of money for a print that is in who-knows-what condition, or simply leaving it out there. It helps to be extremely clear and consistent when you correspond with foreign festivals. Contacting them by *telegram* rather than letter in the case of a mix-up or a lost print seems to get more response.

To enter many festivals in non-English-speaking countries, you'll need a complete transcript of the dialog in your film. It is valuable to send along a number of stills and copies of reviews. We've found it's a good idea to write them long in advance of the festival, to tell them about the film, how well it is doing in the U.S., your desire to enter their festival and why the people of that country would be interested in seeing it.

Some films are too specifically American to be of interest to people who attend foreign festivals. It's hard to define exactly what that means, but give it some thought before you enter many of them.

It seems fairly safe to say that Mannheim is one of the better European festivals for documentaries and shorts. It has good cash prizes, is prestigious, and is well attended by distributors and T.V. people from all over Europe. The Berlin festival is similar. For radical films, Mannheim is good; but Nyon and the Festival dei Popoli are specifically set up for politically-conscious work. Popoli doesn't offer any prizes, but they do send all entrants a beautiful certificate (very impressive on the wall) and a big book with all the press clippings from the festival. Edinburgh is known as a serious, well-run and well-respected festival. Leipsig receives many complaints for being non-communicative and careless with prints, but it *is* the major Eastern European festival. Remember, of course, the worth of any festival can rise or fall over time.

I) Doing an Opening

It's often a good idea to launch a new film with an "Opening" or "Premiere Showing" in your home city. (If you live in a small town, then you can do it in a nearby big city.) Doing openings introduces a film quickly to the general public and seems to have more impact than simply bringing it out via a mailing or a trickle of smaller screenings. This kind of event, done well, can add the kind of legitimacy that shorter films often don't get. That is, it can take *LUNACY* off the shelf of the "educational film" into the realm of the "real movie."

In case you're not sure what an opening is—simply it's a well-publicized showing of a film where the general public is invited and (usually) tickets are sold. It introduces the film to the audience. Beyond this, it can go in many directions.

If you live in a city that already has a "filmmakers showcase" where independent and other films are regularly shown and reviewed, this can be a great help. The staff of the theatre will have regular press contacts and a regular audience. You should certainly plan to work with them in attracting an audience. For instance, while they may get the major two or three newspapers to review *LUNACY*, and may even take out an ad or two, you can work on contacting organizations and the smaller newspapers. You can do a great deal to build on what they do. So, even if your opening is at an established showcase or theatre, read on!

To get a list of such film showcases write to: Film Section/Carnegie Institute, 4400 Forbes Ave., Pittsburgh, PA. 15213. Ask for their Film and Video Travel Sheet. As you will see, they tend to be art museums or small, avant-garde theatres. They have varying standards. Some only want experimental or personal cinema, some mainly feature-length films. So write them and find out what they are interested in.

Even if one of these theatres is near you, you may want to set up your opening on your own. The advantages? You have a completely free hand in staging whatever kind of event you want. You work directly with the press and may be able to get better stories. You get all the proceeds. You may feel that the audience for your film would not tend to be attracted to the setting of the local showcase.

The advice that follows is aimed at a do-it-yourself opening, but much of the ideas and work outlined are completely applicable to a "showcase" situation. It is based on the experience we have amassed in a number of cities, large and small, with differing kinds of films. However, our experience is *not* with feature length films that run for weeks in regular theatres. Rather, we're discussing one-day or special-run situations. Sometimes these short runs can be so successful that they can build to regular runs. This is great, partly because it expands the public's notion of what they expect to see in movie theatres. But it also happens fairly rarely. Besides, describing the details of arranging full theatrical showings is beyond the scope of this handbook. On the other side, it is not necessary to go through all the work outlined here. You can do a small opening, in a church or other inexpensive hall, by attracting a specific audience—for example, with a women's film by speaking to the members of the local Women's Center or NOW chapter. You don't *have* to rely on the major press, as we encourage you to do here. Feel free to pick and choose among the suggestions. But, if you are interested in attracting a wide cross-section of people and getting lots of exposure, you'll need to follow this basic outline.

One final disclaimer before we launch into the nuts and bolts. New York City openings require a different level of work from other cities. That town is a very tough nut for any independent film to crack. At the end of this section there is a special part on the Big Apple.

Overview

Your basic goals in doing an opening are: 1) to have large numbers of the right people find out about the film's existence, its worth, and how to get it; 2) to get reviews; 3) to get people to come to see the film in a good, enjoyable setting. All these, of course, go hand-in-hand. There are two levels to work on simultaneously: the "mass" level, or general audience, and the "target" audience, or people interested in the specific subject of the film. The former relies on reviews, TV/radio shows, ads. The latter relies more on direct contact, such as mailings, organizational contacts and word of mouth.

Doing a good job even in a small city takes a lot of work and time. Don't try to do it alone. You'll need a few people committed to work. Ideally one or two will be nearby full-time for the last two weeks; a few others need to be available for specific tasks over a 6-week period. It is very important to have a co-ordinator or

two, and to keep in close touch. We've found it's a good idea to have informal meetings several times during the lead-up period. This way everyone exchanges information, eliminates duplicated effort, figures out how to deal with problems, and gives each other encouragement.

You may want to consider putting on the opening as a benefit to an organization or cause. A group's sponsorship can have many advantages, but you must work out a clear agreement in advance. The sponsoring group should provide several members to work with you through the entire process. They should guarantee to publicize the event heavily to their own constituency. They'll put up some or all of the expense money, and take some or all of the proceeds. Probably the major consideration in choosing a group to sponsor will be your support of that group, and how much their activities relate to the content of your film. However, you should also consider how large their constituency is and how great their public visibility and respect. This will make a big difference in how large an audience you can expect to draw. A few money-saving benefits of having a sponsor: a community group can often get reduced fees at theatres or meeting halls, may have printing facilities or discount rates at printers, may have a bulk rate or a non-profit rate postage permit.

Time Table of Tasks

By *seven or eight weeks* before your opening, you should call together the first meeting of people who will be doing the work. At this point you will make your strategy, define the kind of event you want and your plan of action. Many of the most important decisions will be made at this meeting. First, discuss who is most likely to come. If you've read the early parts of this handbook, you'll have an idea of how to define your audience.

Choosing a setting may be based somewhat on your potential audience. Possible sites could be a college auditorium, an art museum's auditorium, a church, a meeting or convention hall, or a movie theatre. Our experience tells us that there are tremendous advantages to using a movie theatre. The main one is simply that people are accustomed to going to movie theatres to see movies. Reviewers (and the general public) will take the film more seriously, so you'll be more likely to get their attention. Maybe you're wondering how one gets access to a theatre. We've found that many of the older, funkier movie houses, sometimes downtown, sometimes in the neighborhoods, can be rented out at a flat fee. Unfortunately, this often means doing the opening on a weekend afternoon, since you may not be able to convince the owner to give up her or his evening business. Call up any theatres you think might do it, and be prepared to bargain with them.

If a theatre is out of the question, don't despair. Any of the kinds of locations mentioned above are very workable. Try to get a place that is centrally located, as well known as possible, with parking nearby, comfortable seats, and potential of good projection and sound. Again, consider your audience. If *LUNACY* is about a blue grass festival, the local art museum may not be a place blue grass enthusiasts frequent. If it is an experimental, non-narrative work, a neighborhood church may not be the right setting.

Movie premieres are often expanded to include other attractions. This can build excitement around the event, and make it more interesting to the press and public. An easy addition would be a question-and-answer session with the filmmakers, perhaps also with some people who appear in the film. This could include a party or reception afterwards, with snacks and drinks—another potential way to raise money. Let your imagination wander over other possible special events. For example, openings of the film *UNION MAIDS*, about working women in history, have often featured a group singing labor songs, or a discussion with an older trade-union militant.

It may be a good idea to have more than one show. If you think the film has potential to interest a lot of people—or you want to find out—consider two shows in one night, or over two or three days.

Now is the time to divide up the work into tasks, and give each person in your group an assignment. This will insure consistent follow-up, and will minimize duplication of effort. For example, one or two should be in charge of press. These people should be *very* reliable and if possible experienced. They should have a good deal of free time during the two weeks before the show, and be easily reachable by phone. One or two should be involved with contacting organizations. Another person can deal with the site, arrangements, tickets, refreshments, equipment, etc. Each person should keep a running notebook of what they've learned, and of names, addresses and phone numbers of everyone they speak with. Believe us, this will save tremendously in time and frustration.

Once you have decided on the sponsorship, date, place and what the evening will consist of, it's time to plan the publicity strategy. Remember both the "mass" level and the "target audience" level. As a first step, make a list of all the newspapers in town. Include everything—neighborhood papers, campus papers, alternative press. Do the same with radio and T.V. stations. Now you'll need to find out who on their staff is the movie writer, *or* the "community event" writer or a feature writer. If it's a big paper, read it and ask around to find out which reporters are most sympathetic. Find out exactly when their deadlines are, and, of course, how often they come out. Find out whether they have a "calendar of events" column, and what the deadlines are for inclusion. With T.V. or radio stations, find out when deadlines for PSA's (Public Service Announcement) are. Even more important, find out what every station's talk shows or feature slots are, who does them, and how far in advance they plan their shows. Every one of the hosts should know about the event and the local filmmaker (or film subject) who is available to be a guest. Later you'll make up a special release for this (see example).

Another kind of press, not to be overlooked, are the newsletters and mailings of organizations, churches, professional societies, etc. Some may be weekly, some bi-weekly, some monthly or less often. Make a list of any organization you can think of whose members might be interested in *LUNACY*. Find out if they have a newsletter, who edits it, and when its deadlines are. As you talk with the people, be friendly, let them know about the event, why it will be interesting and why you're excited about it, and so on. Later on, as they are making decisions about what to include in their newsletter, it will help greatly if they've had some personal contact.

From all this information you'll soon be working out your press strategy.

Continuing on with other aspects of publicity, you have two other decisions to make at this early point. Should you do a mailing of invitations/announcements? And, should you make and put up posters? There are pros and cons of each.

What would doing a mailing consist of? First you'll need to decide to whom to send it. Think in terms of your target audience. This could include mailing lists of organizations related to the subject of the film, or the mailing list of a local film

new day

FILMS ABOUT WOMEN AND MEN

P.O. Box 315
FRANKLIN LAKES
NEW JERSEY 07417
(201) 891-8240

BARBARA DANA
347 W. BROADWAY
NEW YORK, N.Y.
10013

LANE BRANDON
91 ANGELL RD
BRIGHTON, MASS
02135

JOYCE CHOPRA
3 BUTLER PLACE
CAMBRIDGE
MASS. 02138

BONNIE FRIEDMAN
DEBORAH SHAFFER
[illegible]
NEW YORK, N.Y.
10025

JOSH HANIG
[illegible]
NEW YORK, N.Y.
SAN FRANCISCO
CALIF. 94110

JULIA REICHERT
JAMES KLEIN
[illegible]
DAYTON, OHIO
45406

ANNALIE NEITHSCHILD
[illegible]
NEW YORK, N.Y.
10013

CLAUDIA WEILL
[illegible]
NEW YORK, N.Y.
10023

For further information: Sherry Novick
2220170

NATIONALLY KNOWN FILMMAKERS AVAILABLE FOR LOCAL APPEARANCES

On April 30 the fourth film by James Klein and Julia Reichert, Union Maids, will have its World Premiere in Dayton, Ohio at the Victoria Opera House.

Klein and Reichert are internationally known independent filmmakers. They describe themselves as "political filmmakers with a committment to social change." Their films, Growing Up Female, Methadone: An American Way of Dealing, and Men's Lives (co-produced with directors Josh Hanig and Will Roberts), have been shown in festivals in London, Paris, Moscow, Berlin, Rome, Tokyo, and on television in Canada, the U.S. and across Europe. Growing Up Female has appeared on national television twice.

The films, which address issues of social importance and are often called controversial, have received rave reviews and huge audiences across the country. (See attached articles)

As co-founders of New Day Films, a national women's film distribution company, Reichert and Klein are very active in the national independent film industry.

The two filmmakers will be available throughout April for local appearances and discussion of their new film and filmmaking in general.

Union Maids will premiere with a reception at the Victory on April 30, at 8:00 pm. The Filmmakers and two of the women in the film will be present to answer questions and participate in discussion.

Format for press release to inform the media about availability of two potential talk-show guests.

club or society. You can make up a list of teachers in public and private high schools in related subjects, or of churches in the neighborhood of your showing. Keep in mind that some organizations may be willing to put a prominent article in their newsletter, or to include your mailing piece with their mailing. The mailing piece itself can be in the form of an invitation, or of a leaflet (see examples).

The pros and cons? Mailings are expensive. Unless you have access to a non-profit organization's mailing permit, each piece will cost about 7.5¢ (bulk rate) or whatever first-class rates have climbed to once you read this. Printing is expensive, even at the relatively low-cost instant printing shops that have sprung up everywhere. It takes time to put a mailing together. However, we have found that along with newspaper articles, mailings seem to be the best way of contacting people and bringing them to the theatre.

What about a poster? They can be put up wherever film-going people congregate: laundromats, grocery stores, head shops, universities, community centers, churches, public libraries, downtown bus stops, various workplaces, in the theatre itself. Every person on your committee, members of the crew, and friends can probably think of a few good places to put them up. An attractive poster can be helpful. It also makes a great memento of the occasion. On the other hand, they are expensive to make and very time-consuming to put up. In our experience they are not as useful as mailings.

If you are going to do a mailing or a poster, get someone to work right away on designing and printing them. Both are useless if finished less than about eight days before the opening, and all the steps involved in producing them take time and thought.

A final detail: (Remember we're still at 7-8 weeks before your opening!) Now is the time to choose stills, if possible two or three, from the film. These will be crucial to getting good newspaper coverage, and will be extremely useful throughout the process of distribution. Choose them carefully! They should be visually interesting, dramatic, and tell you something about the film. They should also be clean, sharp in detail and have good contrast. Often a production still is useful—of the film being made or of the crew. You can get the stills made up into 8 x 10 glossies inexpensively at a photo studio in your town, if you can't do your own. Be sure to keep the negatives safe.

By five weeks before the opening you should have a general press release and stills ready for the monthly and bi-monthly publications on your press list. Be especially careful not to overlook newsletters of organizations. Often such infrequent publications will print verbatim what you submit to them, provided it is well-written, interesting and relevant, and not too long (see example). Include pictures if they can be used.

If you have never before written a press release, it's important to find out how to do it. We can't begin to give you explicit instructions here. Books have been written about the subject. In fact, we suggest you consult one of them at your public library, or talk with someone who has experience. Remember: reporters need good news items. Be confident your release is announcing an interesting (if not important) event. Figure out what is your best "angle." Is it the fact that it's a film premiere? The filmmaker as a local person? The controversial nature of the

Sitdowns, goon squads, hunger marches, police attacks, red baiting, and the land mark birth of the CIO. Union Maids makes this era of labor's history come alive. The story is told through interviews with three remarkable women, who came from the rank and file of the labor movement to become militant labor organizers. With quick humor and a knack for storytelling, the women recall the history they helped to make. The film is interlaced with rare documentary footage from the 1930's. Music is by Pete Seeger, Taj Mahal, as well as local Dayton musicians.

You are invited to join us in celebrating the

World Premiere
of
UNION MAIDS

the newest film by Julia Reichert and James Klein,
Dayton filmmakers and members of the Community Media Workshop.

A reception with cash bar will follow the premiere

Guests of Honor: Sylvia Woods and Vicki Starr, who appear in the film;
Alice Lynd, co-author with Staughton Lynd of the book,
Rank and File, which inspired the film.

A benefit for the Dayton Women's Center — Admission $2.50

Co-sponsored by New American Movement and National Organization for Women

Victoria Opera House **Friday, April 30** **8:00 p.m.**

Sample format for an "invitation style" mailing piece.

subject? The opening as an event? (See our examples.) Once the releases have reached their destination, it's a good idea to make follow-up calls to the most important publications.

At the same time, your poster and mailing piece should be into production. Have a second meeting of your work group to firm up decisions and share information.

During the *three to four* weeks before the opening there are several things to do. For one thing this is the perfect time to get certain details out of the way, since the last two weeks will probably turn out to be incredibly hectic. For example, make final checks on the site. Is there a sound system and microphone for the question-and-answer period? Will you need to provide a 16mm projector and screen, or are they available? If you're going to have a reception or party, make all the arrangements now. Are you going to sell tickets? Order them now.

The process of contacting organizations, churches and important individuals should go on throughout this period. Remember that one contact can lead to others.

Public Service Announcements (PSA's) for radio and T.V. stations must be made up now, since many probably will need to receive them a minimum of 14 days before the event. It's a good idea to provide a 15-second and a 30-second "spot." Find out if the stations want the PSA's on tape or written. Many T.V. stations will be happy to use a slide if you provide one, so try making a few copies of your best still onto 35mm color slide film.

Continue to follow up on T.V. and radio talk or feature shows. As with all press, it can take several calls even when a written communication has been sent.

During the *two weeks* before the opening is when things start to jump. You'll need again to rely on your work group to get posters up, send out the mailing, and get releases to all the weekly and bi-weekly publications. Many of these releases may require follow-up. If some of the weeklies have film reviewers, set up a press screening and enclose the announced time and place in with the release. The day after they have been received, call everyone to ask if they are coming. If it's an inconvenient time for them, set up another one.

A press screening can be held in your home, or better yet in a more formal screening room situation. Be sure someone is there to greet people, have plenty of stills, and copies of a list of who did what on the film. Get the names of everyone present, and follow up on those you expected but didn't come. If there's time and you think they're important, set up a second screening for them.

It seems to us a good idea to have a few small pre-screenings for key people. This can get the word-of-mouth spreading about the film. Decide which people are in contact with and respected by many others of your target audience, and consider inviting them to a press screening. (This will also help the press have a sense of seeing the film with a normal audience). Or, set up a screening as part of a meeting.

The daily papers and T.V. should have the release by *one week* before the

NEW AMERICAN MOVEMENT
P.O. Box 32376
Detroit, Michigan 48232

FOR IMMEDIATE RELEASE:
October 15, 1976

FOR MORE INFORMATION CONTACT:
Susan Shank -- 547-8854

"Union Maids," a new documentary film on the role played by women in the tumultuous labor struggles of the 1930's, will make its Detroit premiere Friday, November 5, in Wayne State University's Community Arts Auditorium.

The "stars" of the film are three "ordinary" Chicago women, one black, two white, who like millions of other jobless Americans migrated to the city during the Great Depression to find work. But through a combination of necessity and determination they, like thousands of their contemporaries, found themselves rank-and-file leaders in one of the most dramatic mass movements in U.S. history.

In a fast-moving hour the audience is transported back to the days of sit-down strikes, soup-kitchens and street battles, as seen through the eyes of three who were there: Sylvia Woods, in a laundry; Katherine Hyndeman, in a pharmaceutical factory and Stella Nowicki, in the stockyards. Their personal -- often harrowing organizing experiences which history has "forgotten" epitomize the profound contributions of women whom labor troubadour Joe Hill called "Union Maids."

(more)

As the women, now in their 60's, tell their stories from the obscurity of their Chicago livingrooms, a stream of rare newsreel footage, stills, snapshots and songs by folksinger Pete Seeger, brings their words to life.

These personal histories also reveal the often ignored sacrifices, frustrations and conflicts which faced women who decided to enter the masculine world of holding a job and organizing unions the strained marriages, the added burden of housework and the insensitivity and patronizing attitude of many male union leaders -- all of which helped to make these three women militant feminists more than 40 years ago.

"Union Maids" was directed by Julia Reichert, Jim Klein and Miles Mogulescu. Reichert and Klein are well-known independent film-makers who have received critical acclaim here and abroad for such films as "Growing Up Female" and "Methadone: An American Way of Dealing." Mogulescu is the former director of the Videotape Center at the University of Minnesota.

Ms. Reichert will be present to answer questions about the making of the film.

There will be two performances at 8 and 10 p.m.

Admission is $1.50.

The film is being presented by the Detroit chapter of the New American Movement, a national organization dedicated to building a democratic socialist movement in the United States.

# # #

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Press release format for publications you think will print exactly what you send.

opening. We think it's preferable to drop them off in person. Their release should also include an invitation to a press screening, scheduled 2-4 days before the event. They must be followed up on, especially the newspapers. Get a commitment from your chosen writer to do a story or see the film. If they say they aren't the right person, find out who is. It's O.K. to be persistent if you're friendly and

---

ELGIN CINEMA

171 EIGHTH AVENUE, NEW YORK, N.Y. 10011 (212) 675-0035

FOR IMMEDIATE RELEASE
CONTACT: MARC WEISS
691-8064

TWO NEW FILMS ON HARD TIMES TO PREMIERE IN MULTIPLE LOCATIONS

Two new independent documentaries about hard times -- past and present -- are slated for an unusual New York area premiere. In order to reach a broad audience spectrum, the two-hour double bill will be shown in five different theaters and halls over a three-week period.

The films are UNION MAIDS, an extraordinary account of the tumultuous 1930's, personalized through the stories of three remarkable women who became rank-and-file labor organizers; and ON THE LINE, which probes current economic problems as they are felt in people's everyday lives, and strikingly documents two contemporary situations in which people have organized to protect themselves.

The two films will be shown in Manhattan, the Bronx, Long Island, and Newark. The premiere evening, Friday, January 28 will feature live performances by the people who made the music for the films. The program will begin at 8 p.m. in NYU's Tischman Auditorium. Then the twin bill will run at the Elgin Cinema on three successive Saturdays and Sundays at noon. (A complete schedule for the other locations will be mailed to you in the near future.) After January 3, the public can call (212) 966-5285 for showtimes, locations, and ticket information.

The New York premiere of UNION MAIDS and ON THE LINE will be the initial effort of a new cooperative of filmmakers, being established to distribute films about social and political issues.

Initial press release to interest reviewers in seeing the program.

polite. Here again, if not everyone you expected shows up, call them right back and set up another screening.

The night before the opening, your most important task is to get a good night's sleep. Tomorrow's your day to shine and to begin to reap the rewards for all your hard work.

THE FILMS

UNION MAIDS by Julia Reichert, James Klein, and Miles Mogulescu

Union Maids makes history come alive -- not history from the top down, but history as it was lived and felt by individuals. With good humor and a knack for storytelling, three remarkable women give inspiring accounts of their part in the stormy events of the 1930's -- sitdowns, scabs, goon squads, hunger marches, and finally the energetic borning of the CIO. Archival footage, stills, and labor music add energy and immediacy to the narrative of this landmark period.

In the few months since its completion, Union Maids has been shown to enthusiastic audiences in several cities, and gained wide critical acclaim. It has also been honored at film festivals in Edinburgh, Mannheim, Nyon, Leipzig, Florence and Copenhagen, and is being shown on TV in several European countries.

ON THE LINE by Barbara Margolis Narrated by Rip Torn

On the Line demystifies economic concepts by showing how our economy works -- and fails to work -- on a human level. Combining contemporary and historical footage, music, animation, and ordinary people speaking their minds, the film probes the causes of economic crises, and how they are felt in individual lives and families. It also chronicles the development of two movements (the rent strike of 50,000 people in Co-op City, and a threatened strike over work conditions in Ford's Mahwah Assembly Plant) in which people have organized to protect themselves from the consequences of the current crisis.

On the Line has just been completed, but was screened in rough cut by several representatives of festivals, and has already been invited to Rotterdam, the Berlin Forum, Sydney, and Edinburgh.

NOTE: Press screenings are scheduled for Tuesday, January 11 at 2 p.m., and Monday, January 17 at 2 p.m.. Both will take place at Preview Screening Room, 1600 Broadway (at 49 St.) 9th floor. Please call if you plan to attend.

CONTACT: MARC WEISS
691-8064

Additional information release, with press screening announcement, for reviewers.

OPENINGS IN OTHER CITIES

People in other areas may want to put on their cities' premiere of your film. Or, you may seek to encourage them to do it. If this happens, they generally should follow the same pattern just described. There are a couple of things to keep in mind. In other cities it's even more important to have either the sponsorship of a solid organization or to have *LUNACY* shown in a film showcase. You most likely won't be there to oversee things and keep the energy moving.

Don't assume the organization has experience doing events like this. Keep in close touch and share your experience with them. Send them a good supply of stills, copies of the credit list, synopses of the film, your P/R materials as an example, and, of course, any reviews that have been printed. Be very sure they put the distribution address on all leaflets, posters, etc., and they announce it at all screenings.

NEW YORK CITY

The Big Apple poses some special problems. It is one of the two centers of the film industry. Major films have their world premieres there every week. If they don't attract audiences, these films may never be seen outside of Manhattan. On the other hand, a film—even an independent film—that gets good reviews in New York has a chance at national exposure. For reviewers this adds up to two things. With so many films to see, they are very busy; and their work takes on the added seriousness of having national significance. For you this means it is much harder to get their attention. A one- or two-day opening will not get reviews, like in most other cities. In general, a film must be playing at least a week for reviewers to consider it. You can sometimes get around this—for example, by having *LUNACY* run on Saturdays and Sundays for a month—but it's very difficult. It is possible to do a successful New York opening on your own. Just be sure you have an experienced press person working with you.

Most independents, especially those with films under an hour long, find that either the Whitney Museum's New American Filmmakers Series, or the Film Forum are excellent settings for openings. Both have good audiences and fine relations with the press. We certainly urge any filmmaker to submit her or his work to them.

Whitney Museum
John Hanhardt
Madison Avenue at 75th Street
New York, NY 10021

Film Forum
Karen Cooper
15 Vandam Street
New York, NY 10013

j) Continued work.

After your first 6-9 months are over, things will probably begin to settle down. You've done your first mailings, had your "openings," gotten your first batch of reviews, made major attempts at reaching what you believe to be your audience. You probably have your office running, have enough prints to cover all rentals

and previews, have your books set up. Besides keeping up the good work, what more is there to do?

Keep trying to expand your audience. You may have done a great job of getting the word out to your most likely audience, but what about all those other possibilities? In New Day, as a group we do one or two mailings a year. Each mailing we try to reach a new audience. Last year it was anthropology courses, and the YWCA; this year, Counselors and the Girl Scouts. You can coordinate getting reviews, contacting key people and advertising campaigns along with the mailing, for added impact.

For some films, we've noticed that the audience has changed over time, and we've had to shift our focus of promotion accordingly. A good example of this is *GROWING UP FEMALE* which was first popular in elite Eastern Colleges, "better" universities, and women's liberation groups in big cities. After a year or so, we began noting a shift toward State Colleges, and toward the Midwest in general. Then community colleges, Southern colleges, Southern and Women's groups started using it. Finally about three years after the beginning, high school rentals were coming in, along with military bases and industry. Obviously the audience changed as the new consciousness about the roles of women sifted through the society. As your rentals come in, watch for signs of interest from new audiences, and consider following up.

Section Four—NUTS AND BOLTS #2: COSTS

a) General outline of expenses.

Self-distribution necessitates a sizable financial outlay. As the old saying goes, it takes money to make money. Your costs are particularly high your first year in business, and the return is small. It is usual to remain in debt for a full year, perhaps more. So, do not despair. If you have made a short, black and white film aimed at a limited audience, you can initiate its distribution with perhaps less than $1,000. But, to use a standard example, if *LUNACY* is a half-hour, color educational film, you will need approximately $3,000 to launch it.

The greatest chunk of the $3,000 covers three items: prints, brochures and a mailing. These costs are pretty much unavoidable. Here is a very approximate breakdown of costs of the various aspects of distribution, based on our own particular experiences in New Day:

Prints (Eight prints, 1100' at 6.5¢ per ft., plus reel & case)	$640.00
Brochure (10,000 one-color, two sides, medium sized)	500.00
Mailing Lists (8,000 at $30.00 per 1000)	240.00
Postage (bulk rate permit + 7.5¢ each for 8,000)	600.00
Mailing Costs (metering, sorting, bundling 8,000 pieces)	60.00
Office Supplies (stationery, business form letters, files, offset, postage)	200.00
Shipping Costs (shipping service, snap-sets, postage for 3 months)	400.00
Phone (3 months)	150.00

But do not look upon these costs as fixed. If, for example, you have a "hot" film, you will quickly need many more prints. Your phone and office expenses will be higher. The money from rentals and sales will start rolling in, but not fast enough to pay these expenses off immediately. If you can show you have a popular film with lots of earning potential, it's not too difficult to convince your lab to extend you credit. Still, we've found a definite cash flow problem develops during the first year of distribution, and we try to build up reserves to carry us through.

If you have confidence that *LUNACY* will sell well over time, you can save money in a few ways. Reels and cases bought in quantities cost considerably less. You can get them wholesale directly from a supplier, such as Plastic Reel Corporation in Carlstadt, New Jersey. You can probably bargain your per foot lab price down if you agree to buy a quantity of prints over time. For any amount over twenty prints or so, the lab should agree to a reduction. For fifty or more, the reduction should be sizable.

Another money-saving note—write to the city government for a *sales tax number* (known as a Resale Number). A sales tax number enables you to avoid paying sales tax on items you will resell—e.g., twenty-five plastic reels. You must, however, charge sales tax to your customers, reserve it and, when you file your tax forms, pay it in. But, since most of your buyers are educational organi-

zations, they are tax-exempt and you do not have to charge them. Thus, both of you save money.

b) How much can you make?

There are no guarantees that you will make any money! There are people who have tried self-distribution and have done nothing but lose money. If you have done a good job of audience-testing, you should have some idea whether distributing *LUNACY* would be financial lunacy or not. How much you will make varies greatly. Don't count on making this your sole income. Few single films generate enough to support someone completely. Most people see it more as a part-time job that generates a part-time income.

To take some examples, individual members of New Day earn, after all expenses, amounts varying from zero to $40,000 a year on their films. The average figure would probably fall somewhere between $3,000 and $10,000. This depends on many factors beyond simply how good or popular a film is. For example, short films tend to generate much less profit than longer ones. People who put a lot of effort into distribution tend to do better than people who put in less.

Remember—75% of small businesses fail. Distribution is no path to easy money.

c) How many prints?

If you look over the preceding section, you will notice that your primary cost is that of release prints. There is no set formula or rule governing the number of prints you need to launch a film in distribution. If you *know* you have the first film on a hot subject or theme and that therefore it is bound to be a big seller, start off with twenty prints or so. If you are unsure of the prospective markets and popularity of your film, it is advisable to start off small. Small, however, means a minimum of *five* prints. You may wonder why you need even five prints if you have no rentals immediately. It is essential that your film be reviewed by some of the important film publications--this takes prints out of circulation for a while. You may want to enter a festival or two. People from whom you are seeking written endorsement will need prints. If you don't have enough prints to meet these initial needs, your distribution efforts will get off to a slow start.

When do you make more prints? Again, an old saw applies—add prints when the demand exceeds the supply. Try to anticipate this moment. If you can on October 1st see that all your prints will be booked on November 1st, it's probably time to order more prints. This means you must be *financially prepared*; it is your responsibility to meet the demand and not to turn away bookings; thus, your reliability as a source will be demonstrated, your success as a self-distributor assured. However, in ordering more prints, do be judicious; if you can squeeze in bookings or set up alternate dates, it may not be necessary to make more prints.

d) Dealing with the lab.

We are not going to make recommendations on what to look for in a lab—labs go in and out of fashion, and methods of selecting the best one range from the recommendations of friends to viewing the work done by the labs to personal feelings involving how comfortable the technicians and executives make you feel. What we do suggest is that when you go to a lab to set up an account for

release prints, take time to seek out and get to know the executive in charge of your account who is authorized to make decisions on rates you will be charged and credit extended to you. Furthermore, you must present yourself as a responsible filmmaker/distributor she or he can respect. Be a good salesperson; tell her or him what you are doing, what kind of films you make; get her or him to want to help you. And, most important, know that you can: 1) bargain on price; 2) possibly get credit.

The prices listed in lab catalogues for the reproduction per foot of film are almost never paid by anyone who knows how the labs work. At the very least, most labs will give you a 10% discount if you present yourself as a professional trying to get the best price and doing comparison shopping to get it. You can say that their prices are too high or that Purity Lab is charging $20 less (having first established that to be true); the ploy is up to you, as long as it is not a lie or a display of hostility.

Credit is a trickier business, but if you are above board and sincere, your lab executive may be willing to help. When you establish an account with a lab, you are normally given thirty days to pay. But most of your print sales are to libraries which take three to six months to send you your check. Moreover, the library will not pay until it receives its print. Because you are expected to pay not only lab costs, but costs of shipping reels, cases, etc. on an ongoing basis within thirty days, you will have a cash flow problem. Under these circumstances, it is best to explain the situation to the lab executive and ask how she or he can help you out—aiming, as you discuss your plight, for a ninety-day extension. The lab still wants your business—and commendations--so it may be willing to work out credit for you. Any previous credit arrangements you have made will be to your advantage and should be mentioned, along with good references.

Section Five—NUTS AND BOLTS #3: HANDLING BOOKS

Once you have begun to do promotional work on *LUNACY*, orders for its use will (hopefully) come rolling in. Some people may want to rent it, others to preview it to consider purchase, others to review it, others to buy copies. Prints will begin zooming all over the place. Naturally, you'll want to keep track of them: Where did each print go? When? When is it due back? As soon as money begins being involved, you'll want to keep track of *that* also. How much did they agree to pay? How much handling and postage was there? Where was the bill sent? Once your lovely new prints have been used a few times, they'll get dirty, scratched and broken. They'll need to be routinely cleaned and repaired. Clearly, to accomplish all these tasks requires a SYSTEM!

You have a choice. You can set up your own system and do it all out of your home or office. The work can be done by you or by someone you hire. Or you can choose to pay a film shipping house to perform these services for you. Many people start out doing it themselves, then switch to a shipping house if the work becomes too time-consuming. We will first outline our suggested format for doing booking, billing, and inspection yourself, then discuss shipping houses.

a) Doing it yourself.

Everyone probably has her or his own favorite system of storing and filing. The method offered here is one which makes use of a careful cross-reference system to facilitate easy booking, shipping and noting returns.

You have made five prints of your film entitled *LUNACY*. Each print bears a consecutive number on the reel, on the case, and on the leader of each print. These are stored in order on a shelf. You have also set up a booking/shipping book consisting of three sections: one in which you write the booking and shipping dates; a second in which you include the full address of the customer as well as the preceding; and a third part consisting of a full page for each print number. You should also have a fold-out calendar, available from office supply stores, which presents the entire year at a glance. You can block out periods of time a print will be out and notate where and when it is going and when it will be returned.

Dr. Jane Stag of Mishagas University calls on March 1. She wishes to book *LUNACY* for May 20. By referring to your calendar, you establish that a print is available, inform Dr. Stag of such and ask for a written purchase order or formal letter requesting the rental. You explain that you will reserve the date, but will not ship the film nor send confirmation until you receive the written request. This is standard procedure which may be waived if you have had extensive dealings with a customer; in such cases, you may take the purchase order number over the phone and send a confirmation before you receive a written request. Many shipping houses will set a date for you by which they must receive written purchase orders from customers; if this date is not met, the house will release the print for other bookings.

After receiving the booking, you turn to your book to fill in shipping, play and return dates, fee and address. The shipping date is dependent on the means used. For Parcel Post, which offers the cheapest rate, you must allow two

weeks. Adding Special Handling helps speed prints along, sometimes. U.P.S. and Air Parcel Post, while more expensive, are considerably faster and more reliable. Your consideration depends on time, reliability, expense and, especially, the number of bookings you wish to squeeze out of one print. Here we will assume you have chosen Parcel Post.

In section one of your book, you fill in the following:

Date to be sent	Place	Date to be shown	Rental Fee
May 6	Dr. Stag, Mishagas U.	May 20	$30

In the second section, you fill in the information as follows:

Print No. Date Sent	Full Address	Play Date Date Returned	Rental Fee	Invoice No.
May 6	Dr. Jane Stag English Department Rm. 12 Hartman Hall Mishagas University Fernwood, Ohio 00123	May 20	$30	1153

You will add the print number and fill in the third section of your book on May 6, the shipping date. When the film is returned, you will add that information. Allow two weeks for return, as you have for delivery. Check your book and calendar regularly to be prepared for booking, shipping and returns.

When you receive Dr. Stag's written purchase order on March 5, your next step is to send her a confirmation that her request has been duly received and that the booking will be filled. For this purpose you should use a *snapset*, a multi-layered form of five to nine carbon copies including customer confirmation, invoices, follow-up copies, etc. Snapsets must be custom-designed, but most business form manufacturers will do so (see illustration). Their advantage is that in one typing you complete a confirmation, a shipping label and packing slip, invoices and whatever other sheets you may find useful, such as late print return

follow-ups, second billings, print control sheets, etc. *The snapset is your contract.* It is filled out as follows (see picture):

a) Under DATE ENTERED, type in March 5.

b) Next to YOUR ORDER, fill in whoever is paying (information supplied on the purchase order):
Accounting Department
Mishagas University
Fernwood, OH 00123

c) Next to SHIP TO, fill in:
Dr. Jane Stag
Eng. Dept., Rm. 12, Hartman Hall,
Mishagas U., Fernwood, OH 00123

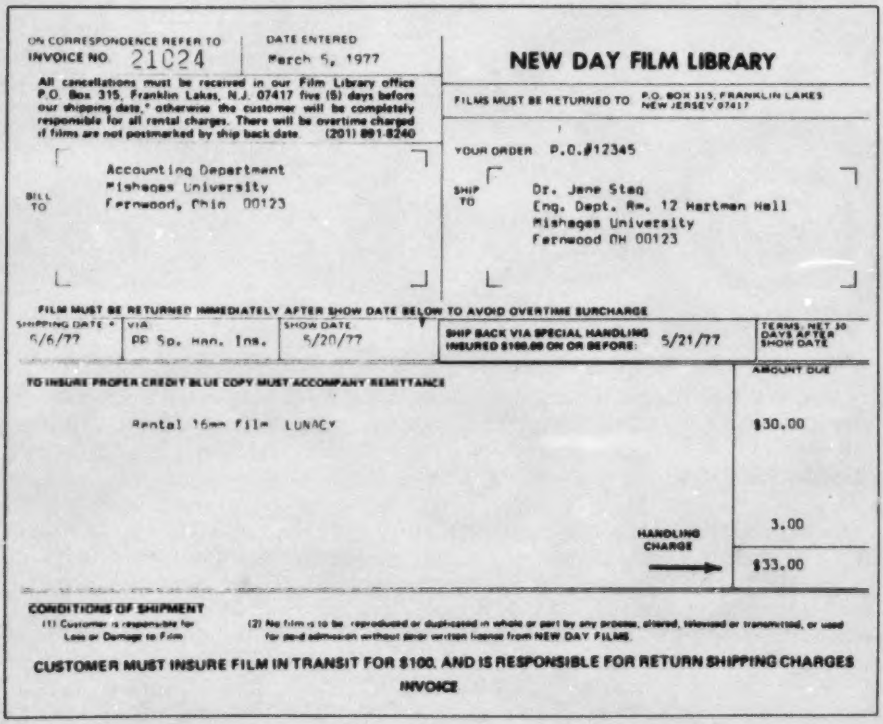
e) Under SHIPPING DATE, type May 6.

f) Under VIA, enter Parcel Post (or whatever way you are shipping).

g) Under SHOW DATE, May 20.

h) Next to SHIP BACK, May 21. You can charge if the film is not sent back on the day specified.

i) Enter Title, Rental, Handling Charge and Total—*LUNACY*, $30, $3 Shipping, $33 Total.



ON CORRESPONDENCE REFER TO INVOICE NO. 21024

DATE ENTERED March 5, 1977

NEW DAY FILM LIBRARY

All cancellations must be received in our Film Library office P.O. Box 315, Franklin Lakes, N.J. 07417 five (5) days before our shipping date,* otherwise the customer will be completely responsible for all rental charges. There will be overtime charged if films are not postmarked by ship back date. (201) 891-8240

FILMS MUST BE RETURNED TO P.O. BOX 315, FRANKLIN LAKES NEW JERSEY 07417

YOUR ORDER P.O.#12345

BILL TO
Accounting Department
Mishagas University
Fernwood, Ohio 00123

SHIP TO
Dr. Jane Stag
Eng. Dept. Rm. 12 Hartman Hall
Mishagas University
Fernwood OH 00123

FILM MUST BE RETURNED IMMEDIATELY AFTER SHOW DATE BELOW TO AVOID OVERTIME SURCHARGE

SHIPPING DATE *	VIA	SHOW DATE	SHIP BACK VIA SPECIAL HANDLING INSURED $100.00 ON OR BEFORE:	TERMS, NET 30 DAYS AFTER SHOW DATE
5/6/77	PP Sp. Han. Ins.	5/20/77	5/21/77	

TO INSURE PROPER CREDIT BLUE COPY MUST ACCOMPANY REMITTANCE

	AMOUNT DUE
Rental 16mm Film LUNACY	$30.00
HANDLING CHARGE →	3.00
	$33.00

CONDITIONS OF SHIPMENT

(1) Customer is responsible for Loss or Damage to Film

(2) No film is to be reproduced or duplicated in whole or part by any process, filmed, televised or transmitted, or used for paid admission without prior written license from NEW DAY FILMS.

CUSTOMER MUST INSURE FILM IN TRANSIT FOR $100, AND IS RESPONSIBLE FOR RETURN SHIPPING CHARGES

INVOICE

ON CORRESPONDENCE REFER TO
INVOICE NO. 21024

DATE ENTERED

All cancellations must be received in our Film Library office P.O. Box 315, Franklin Lakes, N.J. 07417 five (5) days before our shipping date,* otherwise the customer will be completely responsible for all rental charges. There will be overtime charged if films are not postmarked by ship back date. (201) 891-8240

BILL TO

LIBRARY RATE — 16MM MOTION PICTURE FILM

NEW DAY FILM LIBRARY

P.O. BOX 315 FRANKLIN LAKES, N.J. 07417

Return Postage Guaranteed — Non-inflammable

YOUR ORDER

TO

SHIPPING DATE *	VIA	SHOW DATE	SHIP BACK VIA SPECIAL HANDLING INSURED $100.00 ON OR BEFORE	TERMS: NET 30 DAYS AFTER SHOW DATE

TO INSURE PROPER CREDIT BLUE COPY MUST ACCOMPANY REMITTANCE

AMOUNT DUE

HANDLING CHARGE

FILMS MUST BE RETURNED TO: P.O. BOX 315, FRANKLIN LAKES, NEW JERSEY, 07417.

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(1) Customer is responsible for Loss or Damage to Film.

(2) No film is to be reproduced or duplicated in whole or part by any process, altered, televised or transmitted, or used for paid admission without prior written license from NEW DAY FILMS.

CUSTOMER MUST INSURE FILM IN TRANSIT FOR $100. AND IS RESPONSIBLE FOR RETURN SHIPPING CHARGES

ON CORRESPONDENCE REFER TO
INVOICE NO. 21024

DATE ENTERED

All cancellations must be received in our Film Library office P.O. Box 315, Franklin Lakes, N.J. 07417 five (5) days before our shipping date,* otherwise the customer will be completely responsible for all rental charges. There will be overtime charged if films are not postmarked by ship back date. (201) 891-8240

BILL TO

NEW DAY FILM LIBRARY

FILMS MUST BE RETURNED TO: P.O. BOX 315, FRANKLIN LAKES, NEW JERSEY 07417

YOUR ORDER

SHIP TO

FILM MUST BE RETURNED IMMEDIATELY AFTER SHOW DATE OR LOW TO AVOID OVERTIME SURCHARGE

SHIPPING DATE *	VIA	SHOW DATE	SHIP BACK VIA SPECIAL HANDLING INSURED $100.00 ON OR BEFORE	TERMS: NET 30 DAYS AFTER SHOW DATE

TO INSURE PROPER CREDIT BLUE COPY MUST ACCOMPANY REMITTANCE

AMOUNT DUE

HANDLING CHARGE

SECOND BILLING NOTICE !!
PLEASE PAY IMMEDIATELY OR WRITE
US AN EXPLANATION

CONDITIONS OF SHIPMENT

(1) Customer is responsible for Loss or Damage to Film.

(2) No film is to be reproduced or duplicated in whole or part by any process, altered, televised or transmitted, or used for paid admission without prior written license from NEW DAY FILMS.

CUSTOMER MUST INSURE FILM IN TRANSIT FOR $100. AND IS RESPONSIBLE FOR RETURN SHIPPING CHARGES

SECOND BILLING NOTICE

Send the customer confirmation copy, file your own copy and keep the rest of the snapset intact until shipping day.

On May 6, you go to your storage shelf and discover that print No. 3 of *LUNACY* is available. You then go to your book, turn to the second section and fill in the print number. Next, you turn to the third section and find the page headed PRINT NO. 3 where you enter the same information contained in your second section. This page also includes dates the print has been inspected, cleaned and/or repaired. Finally, you turn to the first section and cross off the line as the booking and shipping have been filled. From your snapset, you remove the original invoice and a remittance copy and mail these at the time the film is shipped. You include the packing slip with the film and put the shipping label on the film case. Retain the second billing notice for use if needed, as well as other possible copies for a central file, alphabetical file, etc. Your film should be shipped library rate, special handling and should be insured for a reasonable amount more than the print replacement would cost because of the extra labor a replacement would entail for you. Although metal reels and cans and fiber cases are more durable, they cost 25% more to mail than plastic ones. Plastic is lighter, more compact; it can be stacked, handled and shipped more easily.

When *LUNACY*, Print No. 3 is returned, enter the date in sections two and three of your book and cross them out.

This cross-reference system allows a tight check on the handling of your prints.

The New Day snapset rental/sale/invoice contract has 9 copies:
1) Original Invoice
2) Customer Confirmation
3) Shipping Label and packing slip
4) Shipping house follow-up copy
5) Shipping house alphabetical file
6) Second Billing Notice
7) Filmmakers copy
8) Central file copy
9) Remittance copy

Three copies are illustrated.

b) Physical care of prints.

One of the important and often neglected areas of self-distribution is film care and handling. Films must be regularly inspected, cleaned and repaired, if necessary. New prints must be given special attention. All prints must also be carefully filed and stored, kept track of for booking and shipping. You may decide to handle the films yourself or to have a shipping service do so. The advantages and disadvantages of the latter will be discussed later on (Section Five c). For the following, we will assume you are handling the films out of your own office.

Film inspection involves checking the print for damage accrued. Inspection may be made by machine or by hand. The former, used by shipping services, simply checks to see whether or not a film will pass through the projector gate; it

does not record scratches or missing portions. Scratches must be detected by the machine operator. If you choose to use a shipping house, ask whether it keeps track of scratches and print quality. If it does not, it would be worth your while to either find a service that does or to inspect the prints yourself.

A certain amount of surface scratching on a print is to be expected; light and medium scratches can be removed by a rejuvenating process which is useful after the film has been in circulation a while, and which is also cheaper than having a new print struck. When a film shows extensive damage during inspection—heavy scratches, missing portions, torn sprocket holes, etc.—it must be repaired. Moreover, such damage is the responsibility of the customer who last used the film. Her or his liability for damage (as well as for return postage and insurance) is noted on the snapset or other contract form you use. It is *your* responsibility to inform the customer of the amount of damage and the repairs needed. Most customers are honest and will make reparations, but there will, unfortunately, always be a small percentage of bad debts you will chalk up.

Repairs most often call for splicing. When splicing is necessary, you may choose cement or tape splices. Cement (hot) splices hold up better and are usually standard. However, every time you make a hot splice, you lose a minimum of one frame—part of your picture and sound track. A carefully made splice using mylar tape on both sides of the film is perfectly durable and does not cause a loss of picture and sound track. Tape can also be used, up to a point, to repair damaged sprocket holes.

When you inspect the film, you will also notice whether it is dirty or greasy. If so, a cleaning is required with a liquid film cleaner and conditioner. Otherwise, it is advisable to use the liquid to clean a print after five or six showings; using it too often will dry out the celluloid. A cloth cleaning after each showing is satisfactory.

When you receive a new print, you should attach extra head and tail leader to it for threading and for identification; your name and address should be written on the leader. There is a type of leader available which when run through the projector cleans the gate of loose dirt and dust. Since dirt particles can cause scratches, this leader may be a good investment. New prints may also be given a treatment process which hardens the film, reduces surface wear and makes the film pass more easily through the projector gate. Some labs will have the process done for you upon request at a small additional charge; it is usually performed at the same places which do film rejuvenation.

c) Shipping services.

The decision as to whether or not to use a shipping service depends on how many prints and shipments you are handling and the actual amount of time you can afford to spend on the handling. If you have a film that is averaging five bookings a month, you might consider handling it out of your own office. If you have a film renting thirty times a month, chances are it would be worthwhile to use a service. And with thirty bookings a month, you would be able to afford it.

What does a film shipping house do? Every house differs somewhat, but by and large, all inspect your prints by machine (unless they have union inspectors who do so by hand), store, book, file and ship them, type out order forms and

send confirmations and invoices. The fee varies widely. The house we use charges about $6.00 a shipment, postage additional, for a 1/2-hour film. Some services charge an extra fee for periodic cleaning or repairs; others do not. Some houses do nothing but shipping—you have to do all booking, filing and notification from your office. Other services have warehouses all over the country to maximize print turnover.

What does a shipping house not do? It does not replace damaged footage—you are notified of said damage and sometimes charged an editorial labor fee for repairs. It probably will not keep close check on general condition of prints unless you ask them specifically to do an inventory. While the shipping house may do the initial billing, it does not do second or third billings. Of course, it will not answer any general correspondence beyond routine rentals, sales and previews.

We feel the advantages of a shipping service are great if your time is short and your bookings heavy. However, even if you are using a shipping service, you might consider handling your own prints to be used for *previews*. Prospective buyers of your films almost always ask for previews. You are obligated to provide for these. Sometimes you can charge a nominal fee ($5 - $10) which you then deduct from the purchase price of the film should they decide to buy it. But libraries, your best customers, never pay preview fees. Since these previews represent a substantial out-of-pocket investment for you, it may be a good idea to save money by handling these yourself. Use of snapsets and the file system demonstrated earlier will save you both money and headaches.

d) Rentals/sales/previews.

We've been talking a lot so far about "bookings" and how to handle them. This is probably a good time for a more in-depth discussion of the kinds of transactions *LUNACY* will go through. Basically there are rentals, sales and previews.

Rentals are generally very straightforward. An institution, group or individual sends you (or your shipping service) a purchase order or letter with all the needed information; i.e., desired show date, alternate date, where to send the film, where to send the bill, acknowledgment of rental cost. You send them a confirmation, the print and a bill. But especially if you are reaching new film-users, you may get some odd requests. For example, a letter will arrive saying, "I hear your film *LUNACY* is great. Please send me a copy as soon as possible and tell me how much the postage is." Or, "We would like to show *LUNACY* in January sometime, but we're not sure how to get a projector and a screen. Could you send us the film along with instructions on how to find a projector and show it." Many people (most, in fact) are not aware of how to obtain and use films. They simply need to be educated. If you are like us, you'll find this a rewarding part of independent distribution.

Sales need to be looked at a bit more closely. The bulk of profit often comes from sales rather than rentals. So you will probably want to make as many as possible.

Public library sales are the simplest. Libraries lend films as they lend books, for free to private citizens. New Day sells prints to all public libraries. New films entering the co-op usually do a special individual mailing to libraries. A note on promotions: There is a book that lists all the public libraries with film

departments, and describes the size of each collection. It is available at minimal cost from the Educational Film Library Association, 43 West 61st Street, New York, NY 10023. It's a good idea to go through this book, pick out the larger libraries, and add them to your mailing list.

Universities and colleges generally buy films at the request of a teacher or department. The films are kept by the media services department, and are available for use by any instructor on the campus. Sometimes a school has more than one campus that shares the media department's library of films. Sometimes smaller colleges and junior colleges band together to share their film libraries. Then there are universities that rent their film collections to any and all other colleges, high schools, groups, etc., in their region or even in the entire country! Examples are Indiana University, University of Michigan, and University of California at Berkeley's Extension Media Center. You should consider carefully whether to sell your film to such libraries. Generally they charge a much lower rental fee than you can charge (perhaps $10 for a 30-minute film). Their large catalogs are in every college media department in the country. Film bookers will always check with them first, and will often wait months to get the film cheaper rather than order it from you. So, in a very real way, these libraries cut into your rental audience. On the other hand, they probably will reach people you won't. Teachers with extremely limited budgets will be able to get your film through them. Representatives from these libraries argue that the rentals they provide will stimulate sales.

Think it over carefully. In New Day each filmmaker has a policy against selling prints to libraries that re-rent. And be forewarned: such libraries do not necessarily let you know that they will be renting your film. You need to ask for yourself. New Day members have devised a simple procedure to protect against this and other potential sales-related problems. Every time we receive a purchase order for sale from an educational institution, organization, business, etc., we send them a "Sales Agreement Form" (see Appendix). They must indicate their agreement with this contract by signing it and returning it to us before we will sell them a print. This does not apply to public libraries, which loan films out to individuals for free.

Individual high schools buy films. Many state public school systems today are organized on a county-wide basis or other "consolidated school district" basis. This way they can share certain costly resources such as psychologists, curriculum specialists, special education teachers—and media departments! Some of these big districts buy a great many films each year. Some list companies have recently developed very sophisticated listings of high school districts and media districts (see Section Three c). They tend to want short films that are fairly curriculum—or guidance—related. Radical or controversial themes are generally out, and so is racy language.

The U.S. Government and the U.S. military buy huge numbers of films. We have been quite surprised at some of the orders we receive. For example, the U.S. Forest Service owns five or six prints of *GROWING UP FEMALE*. A number of Air Force and Army bases have bought feminist films. The U.S. Armed Services bought about fifty prints of *SKEZAG*, a cinema-verite film by Joel Freedman and Phil Messina about a heroin addict. However, this market is complex. New Day has made attempts at systematically approaching it, but we do not yet have

enough collective expertise to offer much sound advice. There are Washington-based companies that specialize in government sales.

Finally, art museums, churches, organizations and industries sometimes buy films. Generally there are few problems. Some of these re-rent their films, so be sure to determine this before you sell.

Once you have done a mailing and begun other promotion, you probably will be deluged with preview requests. They come from institutions that say tney are considering purchase of *LUNACY*, but need to see it first. Most of them are legitimate requests; some are attempts to get free rentals. In any case you probably won't be able to fill all the requests without using up all your prints. So, how to choose which to respond to first? To begin with, this depends upon who you believe to be your most likely audience. If you've made an experimental film with, let's say, some nude scenes, it's unlikely high schools will buy it. You should probably ignore more high school preview requests. Most New Day members put a priority on previewing to public libraries. As you gain experience your own sense of priorities will undoubtedly evolve.

Some distributors charge a small fee to preview. This covers the shipping and handling costs. In New Day we set $10.00 as the standard preview fee. But many institutions, including virtually all public libraries and some universities, have budget policies that preclude their paying for preview. So at least some of the time you'll have to allow free previews. (It is wise to know to never send a bill to a public library for a preview.) When unsure, a simple letter will clarify the situation (see Appendix).

A final suggestion. During the summer months, there generally are fewer rentals than during the rest of the year. This is a good time to fill all those preview requests that have been piling up in your files. It's a good idea each Spring to send a form letter to all your previewers, asking them if they can take a look at *LUNACY* during June, July or August (see Appendix).

Section Six—NUTS AND BOLTS #4: RUNNING THE OFFICE

a) How much time does it take?

You can probably tell by now that doing your own distribution requires organization, serious work, stability and time. Beyond these generalities you may wonder *how much* time it really takes. Before going into detail on running an office, this seems a good point to discuss time commitment.

The major distribution push comes in the beginning. The tasks of getting endorsements, designing a brochure, getting reviews, perhaps doing an opening, the first mailing, etc., are all *very* time-consuming. It is easy to spend full-time and more for several months on these tasks, especially if you want to get the film out quickly. This is also the most exciting time in many ways. Even this initial hectic work *can* be paced to your schedule to a degree. But based on our experience in New Day, it seems safe to say that one cannot do a good job of distribution during this early period while holding a full-time job elsewhere. It requires at least a day or two a week of concentrated energy. Films that turn out to be very popular take much more time than ones that are less popular. In at least two cases in New Day, a pair of filmmakers spent close to full time for six to nine months on their films' distribution. They needed secretarial help for 20-25 hours a week in addition.

Once the film has been "launched" and you've gotten the hang of the office work, time frees up. One New Day member with several films puts in a few hours a week herself and has a helper for a day and a half a week. Another, whose film is three years old, does all the work herself in less than one day per week.

The demands of the distribution year also rise and fall. Early Fall is a busy time. New mailings go out, correspondence from teachers picks up as the school term starts, organizations plan their year's program, etc. There is a lull around the Christmas holidays. March and April are the busiest months, it seems. In summers the work is slow or non-existent. During the busy times it is possible to be away from the office for short periods. Long absences require you to have someone there to deal with correspondence, cash flow, and emergencies that come up.

The next sections of this handbook offer suggestions on organizing and running your distribution business. But on all of these themes, there are many variations; as your business develops, you will learn much and choose the best variations to suit your needs.

b) Setting up the office.

Before you open your business, you should be clear about the space you have for your office (and, if possible, whether or not you will be staying there for a while; keeping one address saves much expense and effort on your part) and the materials you will need. You'll need a space large enough to house a desk, a comfortable chair, shelves and file cabinets. How many files you need depends on how much space you need to store correspondence and paper work and also

on how quickly your business expands. But, for a start, plan on a minimum of a two-drawer letter-size cabinet.

Materials you will need include the following:

- *Stationery and envelopes.* Many film users will perceive you as more legitimate if you have printed stationery with your company name, address and perhaps a logo. It needn't be expensive or fancy. When you order your stationery, it is a good idea to request extra envelopes. You will then cut down on the purchase of blank business size (#10) envelopes. Also, in the long run, it saves time, trouble and expense to have your address printed on both the note paper and the envelopes; it looks more professional and eliminates the annoyance of having to use a rubber stamp or label on each one. You will also need #10 window envelopes for snapsets and such and small business envelopes (#6) for notes.
- *Notepaper.* It is a good idea to have on hand memo pads for quick notes so you do not waste your fine stationery. This notepaper can also be used for other business notices and information such as overdue and follow-up notices, tentative reservations, etc., if you are handling these out of your own office and not through a shipping service.
- A typewriter, carbon paper, correction fluid.
- *Manila folders.* These are for filing. Buy by the hundred to save money.
- *Snapsets.*
- *Business forms and form letters.* These include preview request replies, purchase agreement forms, overdue payment, overdue print return and damage and repair claim notices (see Appendix).
- A postal scale, Rol-a-dex telephone file, stapler, tape dispensers, etc.

Besides establishing and ordering what supplies you need, there are two major things which must be initiated with care to make your office run smoothly and conveniently:

- A proper bookkeeping system.
- A good filing system.

c) Bookkeeping.

Unless you have an accountancy background yourself, you should find an accountant whom you trust who is familiar with both film distribution and personal taxation. In business, the two go hand in hand. Your accountant will advise you as to the best system for setting up your books—particularly in matters such as having to reimburse backers and as to whether or not you should make additional entries dealing with distribution to books you already have for production costs and expenses or to open a new set of books for distribution alone.

In any event, you will need two books that reflect respectively (and accurately) all incoming and outgoing cash. The basic system we recommend for both

books is the double entry method, which will be explained in the context of how to set up your books.

Your incoming book reflects the payments made to you for rentals. In your book, you should have an initial column in which you write the amount of the payment, the name of the institution which paid you (the signer of the check is not the same as the booker, so this information is important to record to keep your books straight) and the invoice number the payment is for. Following that column, you should have a separate column for each title you are distributing. Let us say you are distributing three films—*LUNACY, HOT DOGS and WHOOPEE!* You receive a check from I. Karamazov from Moscow University for $100 in payment for Invoice No. 03657 for the rental of *LUNACY* and *WHOOPEE!* Your entry for this transaction in your ledger should look like this:

Name	Invoice No.	Amount	Lunacy	Hot Dogs	Whoopee
Moscow U.	#03546	$100.	35.00		65.00
Triton State	#13456	65.	35.00	$30.00	
Mishagas U.	#74102	95.		30.00	65.00

Here, you are using the double entry system to break down the total payment received to keep track of what each film is drawing in rentals. You may also add extra columns for each film to show sales and damage reimbursements. This system enables you to keep abreast of future non-payment problems.

Your outgoing book is a bit more complicated and relies heavily on the double entry system. In this case, you should have one column for the total amount of money spent and to whom the payment was made followed by a series of columns which place the payments into categories. Thus, an entry would look like this:

Name	Amount	Shipping	Lab	Cans & Reels	Bus. Supplies	Postage
Duart	$145.00		145.00			
Plastic Reel	51.00			51.00		
petty cash	32.00				8.00	24.00
Transit M.	96.00	$96.00				

Using the double entry method here, you can easily calculate what you are spending each year on postage, on print costs, on business supplies, etc., both for tax purposes and for your own curiosity.

d) Filing.

You will need files for correspondence, previews, sales, promotional materials, contacts, and perhaps information about labs, magazine advertising rates,

mailing list companies and so on. Everyone will apply her or his own logic in setting up such files, so we won't make detailed suggestions here. But keeping track of your rental, preview and sales invoices requires more attention.

You will need separate files for paid and unpaid invoices. Unpaid invoices (with the remainder of the snapset attached) are to be kept in their numerical order in a numerical file. Copies of the invoices should also be placed chronologically into a shipping date file. You may also keep an alphabetical file into which third copies of the invoices go. If you are using a shipping service, it will keep the latter two files for you. At any rate, this cross-reference system enables you to check on payments made and those due.

Customers generally either return the remittance copy when they send payment or write the invoice number on their check. You need the invoice number for pulling the invoice from your "unpaid" file and marking it PAID.

If the customer sends neither remittance copy nor invoice number, you will either have to check through your records or your brain or write to the institution or group to ask for what the check was sent.

Upon receiving a check, you pull the invoice from the UNPAID file, write PAID and the date on the invoice and transfer it to the PAID file. When you have been doing business for some time, your PAID file will be fat. Eventually, you will need to weed out invoices; do so numerically in batches of one hundred and place them in a DEAD file.

Periodically, you should go through your UNPAID file, check dates and send out second billing notices. We generally second bill people after their show date is from four to six weeks past. If you are using snapsets, these notices will be attached to your permanent invoice copy. Write 2nd BILLING and the date sent on your permanent invoice so that when you go through the file again you will be able to note if and when a third notice is needed (the third notice is usually the first of a series of letters). Again, mark 3RD BILLING and date sent on the permanent invoice. If and when you must send a third or fourth notice, it is advisable to make a xerox of the permanent invoice to include in correspondence.

e) Letters and correspondence.

Once you become a distributor, there are certain daily responsibilities you must handle. If you use a shipping service, you will receive a large envelope every week which contains most of the correspondence you must answer and your copies of the snapsets and other forms for you to file. If you are working out of your own office, you will need to figure out whether you will do a bit each day or set aside a day or two for correspondence and filing. You will find that the mail you receive breaks down into six categories:

1) Bona fide rentals or sales orders.
2) Bills and payments.
3) Preview or review requests which require a letter of response.
4) General information requests for material on your films.
5) Problems or complaints (a discussion of these follows).
6) Junk mail which you file in the garbage pail.

An important thing to bear in mind in answering correspondence is to be as straightforward, pleasant and thorough as possible; do not jump to conclusions. Pretend you are the receiver of your letter—how does it make you feel? If the answer is: a) lousy, b) befuddled, c) crazed, re-write it!

Should a special situation arise which would necessitate a long letter, it is worthwhile to invest in a phone call. Personal contact can often make quite a favorable difference.

f) Trouble-shooting.

The most frequent problems you will run into break down as follows:

1) Ripped or missing leader. This is the most common problem and occurs very frequently. The solution is simply to replace the leader. You cannot charge customers for it.

2) Damages either to the print, reel or packing material. It is often difficult to convince customers to reimburse you for reels or packing material, but print damage is another matter. You should keep a file for damage and repair claims. For such claims a form letter is handy (see Appendix). We suggest a $20 minimum charge which covers up to fifty feet of replacement footage.

3) Switched films—someone else's film on your reel or someone else's film altogether or your film on someone else's reel. Usually, if it is just a reel question, you re-mark the reel you have received with your name and address rather than going through the hassle of tracing your original. If you receive someone else's film, you will, of course, have to track down your own film via correspondence and/or phone calls.

4) Insurance claims and print loss. Claims must be made to the post office by the party that does the shipping. If your print appears to be lost in the mails, you must write a letter of inquiry to the customer and request that she or he send a letter saying when the film was shipped and also that she or he put through a postal trace. If the film is not found, you must then ask the customer to make the insurance claim. A special note: It goes without saying that all films should always be insured during shipping.

5) Non-payment.

6) Customer complaints. These most often claim:

- The film did not arrive in time for the booking.
- The print was damaged (this is often an attempt to cover up for damage she or he caused).
- The booking had to be cancelled so the money should be rescinded or not paid.

Every circumstance is always different and, once again, we mention that there is no one way to handle any single problem. However, there is one rule to

which we subscribe: Never assume the worst has happened. It is always better to start with a polite (but firm) inquiry as to whether or not the customer has been responsible for the difficulty. Let us use damage as an example. Most damage is caused not by deliberate carelessness so much as by ineptitude. Therefore, it is important to write a letter concerning film damage that is not accusatory; give the customer room to accept the responsibility without feeling hostile or stupid. The same advice holds for your initial letters in reference to switched films, missing prints and customer complaints.

If you face difficulties with a university over non-payment or other things, there is a method we use that we have never yet known to fail. First of all, if after you have sent an opening inquiry to the staff member of an audio-visual center or library you get no response or a denial, you must decide if the effort it will take to pursue the matter is worth it; if it is, you can write a harsher response to the offender and send a carbon copy of it to her or his superior in the department. When you do get an answer, be prepared to document your claim. This is where Xeroxes of your invoice are handy. If you get no response, send Xeroxes of all correspondence and invoices with a thorough explanatory letter to the president of the university or institution and post copies of the explanatory letter to all other persons with whom you have been dealing. Believe us, you will get results! (See example in Appendix.)

If you have been doing business with a group of inexperienced film users who do not have the money to pay rentals or damages, you will unfortunately have to list the experience as a bad debt in your file of unresolved problems for future reference and to avoid further bookings.

g) Secretarial help.

As you can see, running an office and handling correspondence is very time-consuming. You could easily end up being solely a distributor with no time to make films. So, if you can afford it, we suggest getting secretarial assistance. Your secretary, who can be paid on an hourly basis, can handle correspondence, cleaning and repairing of prints, visiting the post office and other jobs. However, you must still organize, and accept ultimate responsibility for the work. An ideal set-up is a working partnership in which both you and your secretary make the work easier for each other and yourselves.

Of course, hiring an assistant makes you an employer and being an employer entails certain responsibilities to the federal and state governments. If your assistant is working for you two days a week regularly, he or she is, by the government's definition, a part-time office worker for whom you must withhold taxes. Otherwise, you can be held responsible if audited for his or her back taxes. However, if your assistant has another part-time job of equal or greater remuneration and is willing to file his or her own taxes as a self-employed individual and can prove so to both employers and the government, you do not have to withhold. But bear in mind that the latter is chancy as the government may believe neither of you; so, if you have become established as a business, we advise withholding.

Section Seven—MISCELLANY

a) European possibilities.*

Now that you've mastered the meat and potatoes of self-distribution, let's take a look at the gravy.

With some planning, sustained effort, *and the right film*, international distribution can be very rewarding for you, both financially and personally.

A book in itself could be written on this subject, but here we can only give you a brief overview of how to approach this work.

Television sales: European TV is presently a prime market for American-made independent films. Their television is state-run, and thus theoretically more open to films that are more than just commercial entertainment.

No two systems are alike. You'll need to learn about each country, how it operates, how much it pays. They have different interests in subject matter, length, etc., and they need to be approached in different ways. Buying decisions are likely to be made after review by several people—either a committee or a hierarchy—but there is an occasional exception, where one person is given autonomy in programming a particular series.

In any case, be prepared to do *serious* follow-up on initial contacts. Keep the letters flowing.

When a TV company does buy, it will generally pay a single licensing fee for a specified number of screenings over a limited period of time. In addition, it will usually assume the cost of print purchase, shipping, translations, and preparation of the new-language version.

Distribution: You really don't have the option of self-distribution outside of the U.S. If you want your film to be available in another country, you must have a representative there, a distributor you trust and can work with. Abroad, as here in the U.S., there are a wide range of distributors with widely varying interests, markets, *and capabilities*. In general, though, the audience for non-theatrical films is much smaller. Teachers and organization leaders are much less media-conscious. There aren't 16mm projectors available to every schoolroom. Higher education is open to fewer people. Quite naturally, there are fewer 16mm distributors. In some countries (Denmark is one), distribution is a state-run virtual monopoly. In others (such as The Netherlands) there seem to be many competing companies. Most countries have at least one alternative distributor that seeks out political or avant garde films.

Keep in mind the negative and positive factors of having someone else distribute your film. Find out whatever you can about potential distributors—have they handled similar films . . . with what returns, what problems, etc. Get a copy of their catalog. Find out how many prints they have of their films. Ask them what audience they reach and how they do it. Who do they mail to? How often? How many of the other aspects of distribution described in this book are they active in?

* *This section was written by Marc N. Weiss.*

Don't just rely on what the distributors tell you, but consult other filmmakers who have had experience with them.

Once you've decided you feel good about the distributor's capabilities, you'll come to the point of considering their contract offer. There are few rules of thumb that can be easily applied to European distribution (i.e., advances, percentages, guarantees). However, in view of the fact that it is hard to check up on or even communicate closely with companies so far away, we feel it is best to insist on an advance. Under virtually no circumstances should *you* assume the costs of preparing a new-language version (translation, subtitling or dubbing, new optical track, prints) or of promotional materials. And unless you are given a substantial advance, or have reason for very special confidence in the distributor, it is unwise to give anyone direct access to your original material. It's better for you to have *their* material (e.g., optical track) in your lab, and have orders for prints come through you.

Finally, don't be afraid to bargain, over advance and percentages, or to suggest new clauses be added if you feel them necessary.

"Contacts" and how to get them: The key to any sale, of course, is the contact. Generally this means the name, address and phone of one person in a responsible position in an organization who is willing and able to see your film. And—if she or he likes it—to initiate the process of purchase.

Some companies actually have offices in the United States to seek films. However, the places which are eager to be deluged with films are rare. More often a television station or distributor has a limited budget and specialized interests, and like to make a choice from films that have already been prescreened in some way.

There are two common strategies for filmmakers who have few contacts abroad:

1) Find an agent or agents to represent your films.

2) Enter film festivals.

We'll take them one at a time:

1) *Agents.* The obvious advantage of having an agency represent your film is that they already have many regular contacts with film buyers who trust their judgment. The disadvantages are that it's usually a long, long process before results are obtained; your film may or may not be getting personal attention; and like many commercial distributors in the U.S. and elsewhere, they sometimes use questionable bookkeeping practices.

The rule here, as with everything, is to benefit from the concrete experiences of others. Find out the names of other films—similar to yours—that the agent has handled. Then contact the filmmakers to see what their experience with the agent has been.

Most agents use New York City as a base. It's good to call first to inquire about interest, then follow up with written information. If what you send seems promising, the agent will ask to see the film. Noting the agent's efficiency at this stage is one good way of measuring his or her potential efficiency in the important work that follows.

If they like the film, they will ask for a contract that empowers them to represent it. Be sure this contract specifies the percentages the agent will take under specific circumstances (sale to TV or a distributor), who pays the agent's expenses, the territories they are authorized to work in (this should be based realistically on their established contacts), and either an option for you to cancel the agreement with 60-days' notice or a time limit beyond which their right to represent the film expires. And be sure to specify that you must give prior written approval to any and all sales agreements.

In other words, don't let the control of your film's fate be taken entirely out of your hands—after all, you've decided to do your own distribution for a reason! In fact, you should stay in touch with the agent, calling or writing periodically to inquire about progress.

2) *Festivals.* A festival that's appropriate for your film *can* be useful as a foot in the door. Film festivals offer the possibility of exposing your film to an influential public of critics and filmmakers, prizes (sometimes accompanied by money) and, not least, sales. TV and distributor representatives often scout for films by attending festivals, or watching for programs and reviews.

If you are considering entering your film in a foreign festival:

- Read and consider carefully the words of caution in Section Three h.
- Write for regulations and entry forms far in advance (always use airmail—check with your post office for rates). Entry dates and selection of films are often more than a month before the festival. And shipping well ahead of time will save money and frustration.
- Ask in your letter whether the festival has a representative in the U.S. who can preview your film. Festivals that are interested in American films are increasingly making such arrangements. This way, you can get a good idea whether your film might be acceptable without great cost or risk.
- When you send your application, be sure to include as much promotional material as you can. An impressive array of reviews, quotes and a few photos may well help *LUNACY* get space in the festival's advance press material or program book.

As we've said before, if your film is accepted at one of the larger well-attended festivals, it's best if you or someone you know (like a member of your distribution cooperative!) personally attends the festival. In fact, our experience shows that if you don't have someone there to represent your film, little or nothing will come out of it. If you can afford a charter flight and a Eurail pass, consider going. Many festivals offer "hospitality"—meaning room and food allowance—to visiting directors for the duration of the festivities. Ask in advance.

Here are the kinds of things you can do if you go in person:

- See to it that the film is publicized in advance of its screening. Bring posters to put up, one-sheets or leaflets to distribute in press boxes. You can possibly get festival staff to help you prepare a translation of your leaflet.
- Identify and contact potential TV buyers or distributors to urge them to see

the film. As you meet people, be sure to get their name, address and *phone number*. In the whirling life of a big festival, you may never run into people again. Once the festival is over, they've disappeared unless you can contact them.

- Begin arrangements for sales and distribution. Since at the larger festivals, so many buyers are in one place, you can save yourself tremendous work later on by trying to determine who is really interested in your film, who does the kind of distribution you want, offers the best advance, etc. You may not *conclude* many deals, but you'll weed down the possibilities.
- Do interviews about your work, and especially if your work has a political context, this provides an opportunity to get information to people in Europe.
- Meet critics and other filmmakers. Aside from being a stimulating experience, meeting other film people and asking their advice will be of great help in making distribution decisions and finding contacts.

One word of advice: be prepared for a certain amount of "down-time." In a situation where dozens of films and film people are present, even the most exciting "discoveries" cannot have constant attention.

Finally, keep your travel plans flexible. Often you will need to spend more time following up these contacts once the festival is over. Filmmakers with a sought-after film can attend more than one festival, and use non-festival time to go and see buyers in nearby countries.

b) Speaking engagements.

There are a number of art museums, universities and other film showcases that regularly invite filmmakers to visit and share their ideas. They generally pay an honorarium of from $100 to $300. Some will pay travel expenses. To get a list of such institutions, write: Film Section, Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, PA 15213.

They also put out a monthly "Filmmakers Travel Sheet," which is a vehicle for letting film showcases know when and where you're planning to travel.

Many college film departments also have small budgets to bring in filmmakers to speak. If you're planning a trip somewhere and have an extra day or two, it's often not difficult to get a couple of speaking engagements. You'll need to write in advance, and strike an agreement about film rental, honorariums, etc.

c) Cooperatives: To join or not to join.

There are several kinds of cooperatives. The type exemplified by the Filmmakers Cooperative and Canyon Cinema serves the same function as a commercial shipping house; it accepts, stores, cleans, repairs, books and ships any film. It publishes a catalogue, but does not promote the films, pay print costs or carry on the filmmakers' correspondence. The only filmmakers who tend to do well through these are those who already have established reputations. For them, this type of co-op is an important service.

The type exemplified by New Day works the way a good partnership does. New Day members share a commonality of political and social concerns that override individual desires. We understand and share the same purposes; each of us feels responsible for the other's work. Each of us performs specific tasks for the cooperative such as designing and printing stationery, creating and placing ads, putting out catalogues, answering programming requests, handling joint purchase orders, etc., but all of us participate in group decisions, made unanimously, on markets, mailings, promotion, policies on problems that arise (previews, fees, postage and handling charges, etc.). Semi-annual meetings are a primary commitment. Work is apportioned for the benefit of the co-op and costs are shared on the basis of potential financial return (e.g.—one member is distributing an hour-long film, a second a ten-minute work; the former pays more). Costs each member pays individually are her or his own shipping service and print costs, individual promotional materials and office supplies and fees. Costs paid jointly and proportionately include semi-annual direct mailings, ads, stationery, snapsets and business forms.

As you can see, trust, cooperation, commitment, shared responsibility—things not encouraged in our society—are the basis of New Day and any other successful cooperative. When a new member wishes to join, this commitment must be clear to her or him; all of us meet the filmmaker, view her or his work and discuss it and the workings of New Day with her or him. However, inevitably, as in any relationship, some conflicts and problems arise; we learn to work through these in an open and direct way. Sometimes when an immediate problem arises, it seems difficult to spend the time and energy to discuss it with all the other members. But the strength of a unanimous decision certainly compensates for such a small discomfort.

Is such a cooperative for you? If you want support for your work, an opportunity to share your concerns and your costs, a means of getting respect and success, an identity, the answer is yes. If you are merely out to make as much money as you can for yourself, better go it alone.

Section Eight—APPENDIX

a) SAMPLE ORDERING INSTRUCTIONS

RENTALS: Films for rental must be ordered in writing. Please order at last five weeks in advance. Be sure to state the following:

- Title of the film(s) you want
- Exact date you will show film(s)
- An alternative date (at least three weeks later)
- Name and address of person place to ship film to
- Name and address of person place to be billed
- Purchase order when applicable
- And tell us about your group and how you plan to use the film(s) maybe we can be of help.

You will be sent a confirmation upon receipt of your order.

If you telephone a rental request you must follow up with a written confirmation marked: confirming order, telephone call dated , do not duplicate—or we will not ship your order.

Rental rates for standard film distribution are for one showing and one day only. If you need a film for a longer period, state this *when ordering* and arrangements can probably be made at no additional charge.

Please cooperate and return prints promptly so that the next rentors will not miss their showing.

All films must be returned rewound on their **original reels** and in their **original shipping cases** or customer will be charged for replacement.

Prints should be returned by UPS or parcel post/special handling, and **insured** for $150.00 for films up to 35 minutes long, and for $200.00 for films over 35 minutes.

The Rentor is responsible for return shipping/postage and **INSURANCE.**

Cancellations must reach us at least five days before the *shipping date* noted on your confirmation form. If a cancellation request is received after the print is shipped, we will have to bill you for the full rental.

SALES: Purchase of prints is often useful if you plan to show a film a number of times. The rental fee will be deducted from the sale price if we receive your purchase order within sixty days of your show date.

To order prints of the films please use our form, your purchase order, or official letterhead.

PREVIEWS: Free previewing is a privilege usually extended only to public libraries. While we realize that many institutions have a set policy against paid previews, we generally request a $10 handling fee which is deductible from the purchase price if you decide to buy.

We only preview to serious potential buyers. Preview prints will be sent for a five day evaluation period only. In cases where a longer period is absolutely necessary, accompany request with an explanation of the requirements. Please order previews *at least six weeks* in advance. We will do our best to schedule at your convenience, but be specific about evaluation dates and alternates.

PAID ADMISSIONS: All of our films are useful for fund raising or special events on campus or in communities. However, if you rent any of our films for a paid admission screening the normal rental rate is always charged as a *guarantee* against 50% of the gross receipts (whichever is higher). If you are planning to show any of our films where admission is charged, please state this at the time of placing the rental order so that arrangements can be made.

DAMAGED FOOTAGE: Customers are responsible for the care of the film(s) in their possession. Print damage beyond reasonable wear will be billed at the prevailing laboratory rates with a **minimum charge of $20.00.**

To avoid the risk of film damage and additional charges always make sure your projector is working properly before threading film into it and have an experienced, responsible projectionist on hand.

PLEASE NOTE: Rentals and Sales are for educational and non-theatrical 16mm optical projection only. Films may not be rented, loaned for a fee, leased or sub-licensed to others. Every film is protected by U.S. Copyright. They may not be duplicated, reproduced (by videotape or any other means), televised or transmitted in whole or in part without specific written authorization from New Day Films.

NEW DAY FILMS • P.O. BOX 315
FRANKLIN LAKES, N.J. 07417 • (201) 891-8240

express or UPS: 779 Susquehanna Ave, Franklin Lakes, N.J.

IN CANADA: New Day Films
C/O MARLIN MOTION PICTURES
47 Lakeshore Road East Port Credit, Ontario L5G 1C9

b) SCHEDULE OF FILM FESTIVALS AND CONFERENCES

Compiled by Debra Franco and Marc N. Weiss

This listing is as accurate as possible as of February, 1977. Information is broken down as follows: a) categories of films accepted, b) entry fees and deadlines, c) awards, d) additional comments—impressionistic and not meant to be definitive!

Foreign festivals that are cooperating with the AIVF Festivals Committee have bullets (•) following their names. Generally, this means they have made some provision for selection or pre-selection of films in the United States (usually New York) and have agreed to pay for shipment of selected films from New York to the festival and back. Filmmakers must cover shipping costs within the U.S. (to selection point and back). **Warning: inquiries should be made before sending films anywhere.**

For international festivals, and a good comprehensive list of archives and TV companies (in addition to a wealth of other information) you should buy, borrow, or consult the INTERNATIONAL FILM GUIDE—500 pages of reference information, revised yearly by Peter Cowie.

Available from bookstores specializing in film publications.

Published by A.S. Barnes & Co., Forsgate Drive, Cranbury, New Jersey.

5TH ANNUAL THESSALONIKI INTERNATIONAL FILM FESTIVAL

Date: September

Contact: Dr. Rigas Tzelepoglou, T.I.F.F., Thessaloniki 36, Greece

Description: (a) features/shorts (b) 10 films entered per country; prints must arrive by Aug. 15. (c) prizes (d) send inquiry first.

INFORMATION FILM PRODUCERS OF AMERICA—FILM & VIDEO COMMUNICATORS NATIONAL CONFERENCE AND TRADE SHOW—"THE MEDIA REVOLUTION"

Date: End of September

Contact: I.F.P.A. Nat'l. Headquarters, 3518 Cahuenga Blvd. West, Suite 313, Hollywood, Ca. 90068

Description: (a) Social studies category at Cindy Film Festival (b) Entries March 1 - June 1, $40, members; $60 non-members (c) prizes and awards (d) focus is on commercial/industrial films and TV commercials and TV films.

PESARO

Date: Sept

Contact: Mostra Internazionale del Nuovo Cinema, Via della Stelletta 23, 00186 Roma, Italy

Description: a) "work of new directors and emergent cinemas" b) no entry fee—June deadline c) non-competitive d) increasingly respected

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NEW YORK FILM FESTIVAL

Date: October

Contact: N.Y. Film Festival, c/o Film Society of Lincoln Center, 1865 Broadway, New York, New York 10023

Description: (a) features/shorts (b) send films July 15 - Aug. 1 (c) non-competitive, no prizes.

MANNHEIM INTERNATIONAL FILM WEEK •

Date: October

Contact: H. Maier, Dir., M.I.F.W., Rathaus E 5, Mannheim, West Germany

Description: (a) Big Deal, 35 & 16 shorts, first features, documentaries (b) no entry fee/September deadline (c) cash awards (d) important festival; pre-selections in New York by Marc Weiss

COLUMBUS INTERNATIONAL FILM FESTIVAL

Date: October

Contact: Mary Rupe, Sec., Columbus Film Council, 8 E. Broad St., Suite 706, Columbus, Ohio 43215

Description: (a) 16 mm. docs, shorts, features—educ./social studies category. (b) entries by March 1 (c) fees: $40 (12 min. & under); $55 (13-25 min.); $70 :26-47 min.); $85 (over 48 min.)

NYON FESTIVAL INTERNATIONAL DE CINEMA •

Date: October

Contact: Moritz de Hadeln, Dir., Post Box 98, CH- 1260, Nyon, Switzerland

Description: (a) social/political films by independents—mostly under 60 mins. (b) no entry fee. Sept. deadline (c) awards (d) only a few years old but gaining respect; director usually comes to N.Y. in June.

SAN FRANCISCO

Date: Oct

Contact: Claude Jarman, Dir., 1409 Bush Street, San Francisco, Ca 94109

Description: c) non-competitive; several side-events d) growing in stature

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FESTIVAL OF FESTIVALS

Date: Oct.

contact: William Marshall, Pres., F of F Harbour Castle Hotel, 1 Harbour Square, Toronto, Canada M5J 1A6

Description: a) Everything—emphasis on films from other fests b) no entry fee c) no prizes; d) well-financed; only 2nd year, needs to settle down

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VIRGIN ISLANDS "FESTIVAL OF THE AMERICAS"

Date: Nov.

Contact: J. Hunter Todd, Pres Festival of the Americas, St. Thomas, U.S. Virgin Islands 00801

Description: a) 66 categories—everything under the sun b) fees $20-$100—Sept. deadline c) prizes/ no $; d) lots of hype, galas, receptions—but buyers, too

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LONDON

Date: Nov.

Contact: British Film Institute, 81 Dean Street, London WaV 6AA

Description: a) films from other fests b) no entry fee c) non-competitive d) weighty and respected, though not stodgy

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CHICAGO INTERNATIONAL FILM FESTIVAL

Date: November

Contact: Michael Kutza, Chicago Film Board, 415 N. Dearborn St., Chicago, Ill., 60610

Description: (a) features, shorts, docs., educ. films (b) entry $15 - $150, Sept. 15 deadline (c) awards, plaques, some $ (d) big splashy festival. Attention goes to features—documentaries and shorts get short shrift.

AMER. ASSOC. (Society for the Anthropology of Visual Communications)

Contact: Tamara Belden, Public Info., A.A.A., 1703 New Hampshire Ave. N.W., Washington D.C. 20009

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

Date: November, Chicago

Contact: 11 Kenyon Rd., Urbana, Illinois 61801

LEIPZIG INTERNATIONAL DOCUMENTARY & SHORT FILM WEEK

Date: November

Contact: Ronald Trisch, Dir., Leipzig Film Festival, Otto-Nuschke-Strasse 22, 108 Berlin, German Democratic Rep.

Description: (a) 16 mm. shorts, docs., political in tone (b) no entry fee; Sept. deadline (c) awards, some $ (d) most important East European political festival, but bureaucratic.

FESTIVAL DEI POPOLI

Date: end of November, Florence, Italy

Contact: Festival dei Popoli, Via dei Proconsolo, 10, 50122 Firenze, Italia

Description: (a) 16 mm. & 35 mm. documentaries—social & political (b) no entry fee (c) non-competitive (d) declining rapidly in last few years. They pay shipment. Contact Gordon Hitchens, 214 W. 85th St., N.Y., N.Y. 10024

NATIONAL AUDIO-VISUAL ASSOCIATION

Date: January, Anaheim, Ca.

Contact: 3150 Spring St., Fairfax, Va.

INDEPENDENT FILMMAKERS EXPOSITION

Date: January - February

Contact: I.F.E., Nick Manning, Brooklyn College, Brooklyn, N.Y. 11210

Description: (a) generally short films; A.I.V.F. jurors (b) $4 entry fee; Feb. 1 deadline (c) awards $3500 (d) possible tours to universitites and museums after the Expo.

TAMPERE FILM FESTIVAL

Date: February

Contact: P.O. Box 305, SF - 33101, Tampere 10, Finland

Description: (a) shorts under 35 min.; some exceptions (b) Dec. entry; filmmaker pays to send print, Festival pays return (c) prizes awarded.

HEMISFILM INTERNATIONAL FILM FESTIVAL

Date: February

Contact: Int'l. Fine Arts Center of the Southwest, 2700 Cincinnati Ave., San Antonio, Texas 78284

Description: (a) films from all over the world (b) entry fees: $15 for 1 - 29 mins.; $25 for 30 - 59 mins.; $50 for 60 mins. or more. Jan. 28 deadline; send prepaid (c) awards, no $.

ANNUAL MIDWEST FILM CONFERENCE

Date: February

Contact: M.F.C., P.O. Box 1665, Evanston, Illinois 60204

Description: (a) big distributor showcase (b) deadline Dec. 15; $8 for under 8 mi5s., $12 for over 30 minutes (d) important for educational films; good exposure.

AMERICAN LIBRARY ASSOCIATION

Date: variable from year to year

Contact: 50 E. Huron St., Chicago, Illinois 60611

FILM INTERNATIONAL ROTTERDAM/ ANTWERP •

Date: March

Contact: Film International, Kruisplein 30, Rotterdam, The Netherlands

Description: a) all kinds of films b) no entry fee—Dec. deadline (flexible) c) non-competitive d) good as intro to Europe; (other fest directors attend)

LOS ANGELES INTERNATIONAL FILM EXPOSITION (FILMEX)

Date: March

Contact: FILMEX, PO Box 1739, Hollywood, Ca 90028

Description: a) Vast, wide range of film b) no entry fee—Jan. 1 deadline for films c) non-competitive; d) a little flashy but solid

BIRMINGHAM INT'L EDUCATIONAL FILM FESTIVAL

Date: March

Contact: Craig Battles, Alabama Power Co., Box 2641, Birmingham, Ala. 35291

Description: a) Big Deal, films suitable for classroom use. b) $10. entry fee. Feb. 6 deadline for forms/ films. c) awards, no $. names of winner & finalists will be sent to various educ. assoc., depts. of educ., publishers, etc.

ANN ARBOR FILM FESTIVAL
Date: March

Contact: George Manupelli, P.O. Box 283, Ann Arbor, Mich. 48107

Description: a) more concentration lately in experimental films. b) $10 entry fee-Feb. deadline c) Over $2,500. prizes also tour package.

NAT'L COUNCIL ON FAMILY RELATIONS MEETING—FILM & SLIDE STRIP CONFERENCE
Date: March

Contact: 1219 Univ. Ave. S.E., Minneapolis, Minn. 55414

Description: Films on family life education.

CONFERENCE ON VISUAL ANTHROPOLOGY

Date: March

Contact: Jay Ruby, C.O.V.A., Dept. of Anthro., Temple Univ., Phila., Pa. 19122

Description: a) sociologically-anthropologically oriented films. b) Held Bi-annually. Important showcase for the field.

REFOCUS 1978 SPRING FESTIVAL
Date: April

Contact: R.S.F., Iowa Memorial Union, Univ. of Iowa, Iowa City, Iowa 52242

Description: a) largest student run film & photo. fest. in U.S. independent non-commercially produced films o.k. b) $8. entry per film- forms & films due by April c) several hundred $ in prizes c) various speakers/events in film, video, photo.

ASSOC. FOR WOMEN IN PSYCHOLOGY MEETING

Date: April at Eastern Psych. Assoc. Mtg.

Contact: Dr. Sharon Shepela, Dept. of Psych., Williams College, Williamstown, Mass.

SOCIETY FOR CINEMA STUDIES ANNUAL CONFERENCE

Date: April

Contact: Frank Manchell, Univ. of Vermont, Dept. of Communications, Burlington, Vermont 05401

ATHENS INTL. FILM FESTIVAL

Date: end of April

Contact: P.O. Box 388, Athens, Ohio 45701

Description: a) All types of films b) April 10 deadline. entry fees: $6 = 15 mins. or less, $10. = 15-30 mins., $15. = 30-60 mins., $25 = 60-90 mins. c) $2,000. in awards & tour package.

OBERHAUSEN SHORT FILM FESTIVAL •

Date: April

Contact: Goethe House, German Cultural Inst., 1014 Fifth Ave., New York, N.Y.

Description: a) films under 35 min.; leans toward political c) over $10,000 worth of prizes d) good for European TV; agent pre-selection in San Francisco and New York. They pay shipment of selected films.

ASSOC. FOR EDUCATIONAL COMMUNICATIONS & TECHNOLOGY CONFERENCE

Date: April '77, Miami Beach

Contact: John Faber, Coord. of Exhibits, A.E.C.T., 1201 16th St. N.W., Washington, D.C. 20036

ANNUAL KENYON FILM FESTIVAL

Date: April

Contact: K.F.F.F., Box 17, Gambier, Ohio 43022

Description: a) all types of 16 mm. films. b) no entry fee—submit entry forms by April 1 and films by April 9. Include return postage. c) $1,000 in prizes.

U.S.A. FILM FESTIVAL

Date: April

Contact: Southern Methodist Univ., Dallas, Texas

Description: Features & shorts.

BALTIMORE FILM FESTIVAL

Date: May

Contact: B.F.F., P.O. Box 7186, Waverly Station, Baltimore, Maryland 21218

Description: a) 16 & 35 mm. independents- doc. category- "fairly Experimental" b) no entry fee- submit forms & films by April 15 c) cash awards to over $1500.

CANNES

Date: May

Contact: Festival Int'l du Film, 71 rue du Fauborg, Saint Honore 75008 Paris, France

Description: a) 3 major events and many sideshows—a monster b) each event has own regulations c) forget competition, d) try Critics' Week (first feature) or Directors' Fortnight (long fiction and documentaries) two new events: Les Yeux Fertiles and L'Air du Temps get advice from someone experienced and trustworthy

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INTERNATIONAL FESTIVAL OF FILMS BY WOMEN

Date: May

Contact: Alexandra Grilikhes, Annenberg Center, 3680 Walnut St., Phila., Pa. 19174

Description: No entry fee—March deadline—awards.

HARRISBURG FILM FESTIVAL

Date: May

Contact: 2421 Adrian St., Harrisburg, Pa. 17104

Description: a) mini-American Film Festival b) April 1 entry, $5 fee c) awards.

CINE

Date: Twice yearly

Contact: 1201 16th St. N.W., Washington, D.C. 20036

Description: Aug. 15 & Feb. 1 are the closing deadlines- Gov't. sponsored, selects films for showing abroad. awards Golden Eagles. entry fee $40- $60. d) Unless yours is a bland, unadventurous film, it is not worth the fees. Few good festivals take CINE selections.

AMERICAN FILM FESTIVAL (E.F.L.A.)

Date: Late May, early June

Contact: E.F.L.A., 43 W. 61st St., New York, N.Y. 10023

Description: a) BIG b) Jan. 15 deadline; entry fees = $30. = 1-11 mins. $50. = 12-25 mins. $75. = 26-50 mins., $100. = over 50 mins. c) awards, $500. prize for new filmmaker d) Most important festival for non-theatrical films in U.S. Good opportunity for contacts and publicity if film is selected for showing. Winners assured of library sales.

SYDNEY

Date: June

Contact: David J. Stratton, Dir., Box 4934, G.P.O. Sydney, NSW 2001, Australia

Description: a) Features, shorts, docs b) no entry fee d) works with Melbourne

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MELBOURNE

Date: June

Contact: Erwin Rado, Melbourne FF, 53 Cardigan St., Carlton, Victoria 3053, Australia

Description: a) Features, shorts, docs b) no entry fee c) prizes for shorts

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ANNUAL SINKING CREEK FILM CELEBRATION

Date: June

Contact: Box 3253, Davy Crockett Station, Greenville, Tenn. 37743

Description: a) Big b) no entry fee except films entered by distributor = $20. Submit films April 1 to May 8 c) $5,000; awards; $1,800 production grant.

AMERICAN ASSOC. OF UNIVERSITY WOMEN—BIENNIAL CONVENTION

Date: June, St. Louis

Contact: A.A.U.W., 2401 Virginia Ave. N.W., Washington, D.C. 20037

URBAN PRECEPTORSHIP PROGRAM

Date: early June

Contact: Univ. of Illinois Medical Center, 835 So. Wolcott St., Chicago, Ill. 60612

Description: Medical and mental health oriented films.

ASSOC. FOR HUMANISTIC PSYCHOLOGY—SERIES OF EDUC. CONFERENCES FOR TEACHERS & ADMINISTRATORS

Date: June 19-23, Cal State College, Sonoma, June 21-30, Univ. of Redlands, Johnson College, Redlands, Ca., July 31-Aug. 15, Univ. of Cal. Extension, Santa Cruz, Ca.

Description: d) Invitation to submit films; send films and materials for program notes by June 11th to: Lois Knowles, Assoc, for Humanistic Psych, 325 9th St., San Francisco, Ca. 94103

ANNUAL SHORT FILM & DOCUMENTARY FESTIVAL IN GRENOBLE

Date: June

Contact: 5 Rue Labie, Paris 75017 France

Description: Documentaries, Features, and Shorts under 58 mins.

INT'L FILM FESTIVAL OF BERLIN (INT'L FORUM OF YOUNG CINEMA)

Date: June - July

Contact: Int. Forum des Jungen Films Welserstrasse 25 Berlin 30- SEND FILMS TO: Phoebe Shinn, Annenberg Center, 3680 Walnut St., Phila., Pa. 19174.

DESCRIPTION: a) full-length features & documentaries; a few special cases for films under 60 mins. b) no entry fee—April 30 deadline—(films by June 16th) c) no awards d) producer pays for sub-titles—"films which widen awareness of social function of filmmaking."

ANNUAL BELLEVUE FILM FESTIVAL

Date: July

Contact: B.F.F., 376 Bellevue Square, Bellevue, Washington 98004

Description: a) 16 mm. must be less than 40 mins. b) $6, entry fee- forms & films due July 1 c) $3,000 in prizes

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UNIVERSITY FILM ASSOC. CONFERENCE

Date: Aug.

Contact: Iowa State Univ., Ames, Iowa

EDINBURGH INT'L FILM FESTIVAL •

Date: late Aug. - early Sept.

Contact: Lynda Myles, E.I.F.F., 3 Randolph Crescent, Edinburgh EH3 7TJ, Scotland

Description: a) Shorts & Features b) entry forms by June 21, films due June 21-July 16 c) no prizes.

FLAHERTY FILM SEMINAR

Date: usually late August

Contact: Barbara Van Dyke, Int'l. Film Seminars, 1860 B'way. Rm. 1108, New York, N.Y. 10023

Description: a) 35 & 16 mm. great honor! b) June 15 deadline, no entry fee- c) no awards.

ASSOC. FOR WOMEN IN PSYCHOLOGY

Date: end of Aug. at Amer. Psych. Assoc. Conference

Contact: Dr. Diane Borchelt, Dept. of Psychology, Jersey City State College, 2039 Kennedy Memorial Blvd., Jersey City, N.J. 17305

LOCARNO •

Date: August

contact: Moritz de Hadeln, Locarno Film Festival, 11 rue d'Italie, CH-1204 Geneva, Switzerland

Description: a) Feature fiction only b) no entry fee c) competition and info programs - no $ but prestige d) Director usually comes to NY in June

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Note: The Festivals Committee hopes to keep this list current by revising it yearly. Please send new information, experiences, and requests for an updated list to AIVF Festivals Committee, 99 Prince St., New York, N.Y. 10012.

c) BUSINESS FORMS, SAMPLE AND FORM LETTERS

new day

FILMS ABOUT WOMEN AND MEN

P.O. Box 315
FRANKLIN LAKES
NEW JERSEY 07417
(201) 891-8240

AGREEMENT MADE ON _____ BY AND BETWEEN _____ (hereafter referred to as PURCHASER) AND _____ (hereafter referred to as FILMMAKER) FOR NEW DAY FILMS.

PURCHASER AGREES THAT PURCHASE OF A PRINT OF THE FILM _____ IS MADE SUBJECT TO THE CONDITION THAT THE FILM WILL NOT BE ALTERED OR COPIED IN ANY MANNER WHATSOEVER, TELEVISED (EITHER BROADCAST OR CLOSED CIRCUIT), SHOWN COMMERCIALLY OR THEATRICALLY, SHOWN FOR PROFIT, OR ADVERTISED BY PAID PUBLIC ADVERTISING WITHOUT SPECIFIC WRITTEN AUTHORIZATION FROM THE FILMMAKER. THIS FILM IS SOLD ONLY FOR SHOWING AND EDUCATIONAL USE BY PURCHASER (BY 16MM OPTICAL PROJECTION ONLY) AND MAY NOT BE RENTED, LOANED FOR A FEE, LEASED OR SUB-LICENSED TO OTHERS.

_____

(FOR PURCHASER) Signature and Title

_____

(FILMMAKER) FOR NEW DAY FILMS

PURCHASE/SALES AGREEMENT

FILM RESERVATION DEPARTMENT

P.O. BOX 315, FRANKLIN LAKES, N. J. 07417

(201) 891-8240

DATE

TO:

We are holding a film reservation for you as follows:

Title: _____

We will ship on: _____

for YOUR SHOW DATE: _____

Ship back on: _____

THIS IS A TENTATIVE RESERVATION ONLY.

A confirmed booking will follow upon receipt of YOUR PURCHASE ORDER WHICH MUST SHOW ABOVE RESERVATION NUMBER.

Your order must be in our hands TEN DAYS PRIOR TO ABOVE SHIPPING DATE, or the film will be released to fill other orders.

NOTICE OF OVERDUE PAYMENT

FROM:

P.O. BOX 315, FRANKLIN LAKES, N. J. 07417

(201) 891-8240

DATE

TO:

RE: INVOICE NO. _____

YOUR ORDER: _____

FILM RENTAL OF: _____

SHOW DATE: _____

TERMS: Net 30 days after show date.

As of this date we have not received payment for this rental. Please check your records and remit payment immediately.

MEMORANDUM

FROM:

P. O. Box 315
Franklin Lakes, N.J. 07417 (201) 891-8240

DATE:

TO:

Title:

Code No.:

Date Requested:

Earliest show date,
if advised at once:

The film, whose title and requested showing date are noted above, cannot be booked for you on that date because the available prints have already been scheduled for other institutions.

If your film programming permits use of this film on an alternate date, please fill in and return the attached form below. Since many of our films are booked months in advance, it is not possible to predict whether the title would be available on any given date, but we will do our best to secure the booking for you.

REPLY

Please book _____ for us on the following dates and confirm the booking to us.

(1st Choice) _____

(2nd Choice) _____

(3rd Choice) _____

OVERDUE NOTICE

FROM: **NEW DAY FILMS**
P. O. Box 315
Franklin Lakes, N.J. 07417 *
(201) 891-8240

DATE:

TO:

Title:

Code No.:

Showing Date:

As of today, the film whose title is listed above has not yet been returned to the NEW DAY FILMS Library.

If you still have the film, please be kind enough to mail it to us parcel post, special delivery, insured.

If you have already sent the film, will you tell us when it was sent?

REPLY

( ) The film was mailed to you today via _____

( ) The film was mailed to you on _____

Signed _____

* Air Express or U.P.S.: 779 Susquehanna Avenue
Franklin Lakes, N.J. 07417

BUSINESS FORMS

I was pleased to receive your request for a preview of my film(s)

I am sorry to have to send you a form letter, but I did not anticipate the response my films have gotten and I have been inundated with requests. NEW DAY FILMS is a distribution cooperative formed by the independent filmmakers listed at left. If you have expressed interest in any of our other titles your request has been forwarded to the filmmaker(s) involved since our respective preview policies vary.

In regard to my film(s) it is, unfortunately, difficult at the moment for me to provide you with a free preview print. I am an independent filmmaker attempting to produce socially responsible films and I work with a very limited budget. Sending a film out for free involves time and money-- it means postage and handling, having a print out of circulation for two to three weeks, as well as inspecting, cleaning and repairing it on return. Therefore, as a general rule free previews are extended to municipal public libraries and library systems only.

I would suggest that you check the nearest public library with a film department to see if they have a print you can borrow, or that you rent the film from NEW DAY FILMS, Box 315, Franklin Lakes, New Jersey 07417. I will gladly deduct the rental fee from the purchase price and send you a new print if you decide to buy it. If you are unable to rent the film, I charge a $10.00 postage and handling fee for previews. These requests can be sent directly to me at my New York address. For organizations that have a policy against paid previews, I have set aside a few free preview prints and will try to send out orders as quickly as possible, but based on my experience to date, it may be as-long as 3-6 months before I can send you a print.

If you wish to rent a print, send either a check or purchase order to NEW DAY, specifying your screening date at least five weeks in advance, and we will send you the film. Please write again and let me know if this presents any insurmountable problem. I hope you understand my position, and I appreciate your cooperation.

Sincerely,

PREVIEW LETTER

Dear Friend,

Thank you very much for your request to preview our film, GROWING UP FEMALE. We are sorry to have to send you a form letter response, but we are so deluged with preview requests this year that we cannot answer them all personally. It's amazing to know that even though over 300 libraries, universities, and agencies own prints of this film, dozens more still write us every month to preview for purchase consideration.

We would like to know if you are able to preview GROWING UP FEMALE over the summer - either June, July, August, or September of 1976. As you know, Spring is the busiest time for our prints and they are almost totally booked up until June.

If you can schedule your preview over those four summer months, please let us know and we will confirm a date immediately. Dates will be set on a first come, first serve basis, unless you request a specific date. We assume previews to be for three days, unless you request a longer period.

If you cannot schedule a preview over the summer, let us know that. We will try to squeeze in a few more preview dates this Spring, and we can set up some early Fall rentals as well.

If you are a public school, we assume you cannot preview over the Summer. Please indicate whether or not you would be able to preview the film in the month of September. Let us know how long your normal preview period is.

Our rate for previews is $10.00 This does not apply to public libraries, or institutions whose budget does not include monies for preview.

We hope to hear from you soon.

Sincerely,

SUMMER PREVIEW LETTER

I'm writing to inquire about your payment of rental for my film _____. Although we've sent you a second billing notice already we've yet to hear from you.

New Day Films is a co-operative of independent filmmakers who are distributing their own films. We are not a large profit oriented company, and all costs come directly out of the filmmaker's pockets. Therefore when a customer fails to pay a rental bill the cost of postage and shipping and the time lost for that print is borne directly by the filmmaker who also has to absorb the loss of the rental fee. If there has been some problem, please let us hear about it so that we can resolve the matter fairly.

In any event we would appreciate receiving your check for your booking or an explanation by return mail. Thanks for your cooperation. Hope to hear from you soon.

Sincerely,

THIRD BILLING LETTER

To Whom It May Concern:

Once again we are writing to inquire about payment of rental for our film _____ which you rented from New Day Films for a showing on ___date___.

We have already requested payment from you several times over the past few months and we have yet to receive the courtesy of a reply. We are independent filmmakers (not a large profit oriented company) and all costs come directly out of the filmmakers' pockets. Therefore when a customer fails to pay a rental bill the cost of postage and shipping and the time lost for that print is borne directly by the filmmaker.

Please let us know if there is some problem or error. Unless we hear from you within the next two weeks we will have to notify all New Day members that you should not be allowed to preview, rent or purchase any of the films in the New Day collection.

Thank you for your cooperation. It's about time you let us know what's happening.

Sincerely,

FINAL BILLING LETTER

Dear ____ :

Sorry to have to send you this letter, but unfortunately the print of my film ..... which you rented from us was just returned with extensive damage. A 25 foot head section will have to be completely replaced. If you will check your rental invoice contract #_____, you will see that customers are responsible for damage to films.

Our replacement footage policy is a minimum charge of $20.00 for up to 50 feet. Since New Day is a cooperative of independent filmmakers each of whom handles her own print repairs, please send all future correspondence on this matter directly to me at my address circled at left.

Hope you enjoyed the film and found it useful. I'd appreciate hearing from me soon as possible.

Sincerely,

Invoice enclosed.

PRINT-DAMAGE LETTER

Dear_____:

I was very surprised to receive your letter. There are over 175 prints of IT HAPPENS TO US in circulation and I have never before gotten any complaint about the sound synchronization. I suggest that you check the threading in your projector. Sometimes if it is not threaded properly and the loop between the picture gate and the sound head is too large, the film will appear to be out of sync. If this does not solve the problem and something still seems to be wrong with the print, please return it to me. I will check it personally and will be happy to replace it if it is, indeed, defective.

Sincerely,

UNUSUAL TROUBLE-SHOOTING LETTER

new day

Dear (University President),

We seem to be having a problem. Your University has been a good customer and rentor of our films and it's always been a pleasure to do business with you folks. However, this is the fifth letter that we've had to write you concerning payment for our film _____ which you rented for a showing on ___date_____.

The department that rented the film has not been responsive to our previous letters, so we really think a reply is in order. We are enclosing copies of all previous correspondence and hope that you will have the courtesy to respond with an explanation.

New Day is a cooperative of independent filmmakers, not a large profit oriented company and all costs come directly out of the filmmakers' pockets. Therefore, when a customer fails to pay a rental bill, the cost of postage and handling and the time lost for that print is borne directly by the filmmaker. Please check with the head of the department that rented the film and the head of purchasing and let us know if there is some problem or error. We would appreciate a check and/or a reply by return mail. Thanks for your cooperation in this matter.

Sincerely,

CC: Head of Department
Head of Purchasing

LETTER OF LAST RESORT

Dear

This is to announce the release of our latest NEW DAY film, MAMA, MOM AND ME.

The film is appropriate in programming situations for a wide variety of topics, especially in the areas of family relations, women's studies, mental health and problems of aging (adolescence, middle age, old age). We are sure you will also find it valuable in dealing with subjects under the broader headings of anthropology, sociology, and psychology.

Preview prints are currently available and should be ordered at least six weeks in advance. All correspondence concerning previews should be sent directly to the filmmaker at the address below. NEW DAY FILMS is a cooperative of independent filmmakers each of whom handles preview arrangements separately for her own titles.

Thank you for your past support of our work.

Hope to hear from you soon.

Sincerely,

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NEW RELEASE

ATTENTION: PROJECTIONIST

YOU and YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO THIS FILM.

Make sure your projector is working properly before threading film into it.

Follow threading instructions on your projector. Make sure film is properly looped and positioned.

Before screening run a test. Check and adjust the focus and gate pressure for each film. Also check and adjust the tone control knob (it works just like a stereo) to find the best sound reproduction for each film.

After showing film, rewind carefully onto the ORIGINAL reel provided with this film.

Return all materials in ORIGINAL container to:

NEW DAY FILMS
P.O. Box 315
Franklin Lakes
New Jersey 07417

(express or UPS: 779 Susquehanna Ave. Franklin Lakes, N.J.)

PLEASE REMEMBER THAT OTHER PEOPLE ARE WAITING TO SHOW THIS FILM AND RETURN IT IMMEDIATELY AFTER YOUR SHOW DATE.

SHIPPING-CASE INSERT